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READ SHIRLEY MASON'S STORY

Dramatic

JULY 17, 1920

Mirror

THE SCREEN AND STAGE WEEKLY

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Screen Shows

Broadway Buzz · In the Song Shops

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ONE—Supply you with a complete list, giving name, address, seating capacity and whether pictures, drama or vaudeville are run in every theatre in the country—and keep it up to date with monthly supplements.

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—N. Y. EVENING SUN

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Directed by Sidney Olcott

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GOLDWYN MOTION PICTURES



GLADYS BALLARD

One of the prettiest and most graceful of the girls who help to make Paramount-Mack Sennett pictures popular

Broadway Buzz

FROM LOUIS R. REID

THE theory of eugenics as applied to athletic supremacy seems to be successful without plan or forethought. World's records are being broken continually without the aid of those professors who want a race of superanimals. Nobody has ever hit baseballs with the force of Babe Ruth. No horse has ever run a furlong as fast as Man O' War. No one has ever dictated a play's dialogue faster than Samuel Shipman.



Triolets

(Or the Sad Song of a Critic)

More plays in July,
A peculiar season!
I must make a sigh;
More plays in July,
Though Shubert is shy,
Just what is the reason?
More plays in July,
A peculiar season!

Humor Is Not Gone

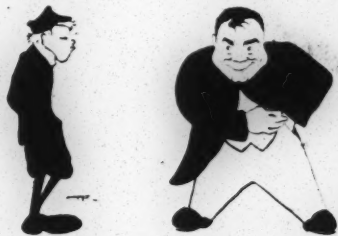
entirely from the nation despite the efforts of Messrs. Shephard and Volstead. A moonshiners' union has just been formed in Alabama and Georgia.

All the Time We Thought

Alan Dale penetrated into the most inaccessible parts of New York to see new plays because of critical zeal, but we learn that he is paid quite a tidy sum by the American for each review. Business and art prove a winning combination for Dale.

You Must Extend the Palm

to Signor Caruso. He is a master diplomat. When he discharged his chauffeur recently he reached down



into his capacious and well-filled trousers pocket and pulled up \$1,000 in Federal bank notes which he nonchalantly handed him. If Caruso's example were followed generally there might prove a beneficial economic upheaval. So many people would be striving to be discharged.

If He Is Not Careful

Harry B. Smith will be nicknamed Alias Harry. He is the author of "The Girl in the Spotlight," though he is programmed as Richard Bruce. Perhaps, Mr. Smith feels that the critical axes of Park Row are being continually sharpened for him and so seeks to avoid them under an alias. But how did he hope to fool the reviewers when he trotted out such well known Smith quips as "familiarity breeds attempt."

Above Reproach

"Is he a good character actor?"
"Positively. Why he hasn't attended a single afternoon tea since becoming famous."

There are dozens of roof gardens in operation throughout the city which makes it seem strange that none has been utilized for a scene in the summer revues which all the vaudeville comedians are hurrying to present.

The more we watch Victor Herbert lead an orchestra and the more we listen to his music, the more we are convinced that he conducts not with a baton, but with a shillalah.

Popular Superstitions

That a handkerchief tied around the neck on a hot day will keep one cool and one's collar from wilting. That the passenger list on an ocean liner must be published, but that the utmost secrecy must be preserved about the passenger list on a trans-continental express.

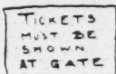
That a play is a great success on its first performance because of the loud and insistent applause of friends of the actors, employees of the manager, song pluggers, wig makers and Broadway hangers-on.

The Adventures

which Laura Walker, the actress, experienced on recent yachting parties must suggest to her possibilities for a serial film with herself as the star. A week ago while Miss Walker was away on a cruise her home was robbed of \$20,000 worth of jewelry. Last Sunday the yacht on which she was a guest grounded on a sand bar in Long Island Sound.

Press Agents Can Learn

a trick or two from Babe Ruth. Babe has the faculty of keeping in the headline even on an off day. When



he is not dazzling the fans at the ball grounds he is turning turtle in his automobile. Over the fence seems to be his only philosophy of life.

D'Annunzio has added a monocle to his conquests.

Horse or Politician—It's Always the Same

"Penrose," records the Sun, "ran a fine race. She scored rather easily, passing the judges a length and a half in front."

Are You Surprised

to know that it is not one of the "Florodora" sextette of the modern variety, but one who impersonates a sextette member of the Nineties who is the first to announce her engagement to be married?? It all goes to show that there is some indefinable charm about long black gloves, picture hats set at atrocious angles on the head and long, trailing, large-sleeved gowns.

They're already throwing up the sponge in Jersey. The Greenbaum Distillery Company of Jersey City has had its name changed to simply the Greenbaum Company.

The MIRROR presents herewith a journalistic scoop. It is a picture of John D. on his eighty-first birthday. The rotogravure sections of the Sun-



day papers are not able to print his likeness before next Sunday, thus being beaten by the MIRROR by three days.

Now It Is Al Jolson

who has come forward in a San Francisco daily as an adviser to the lovelorn, though Al submits his beatrixfairfaxiana to theatrical people exclusively. Listen to the solemn words of the comedian, though we suspect he has his tongue in his cheek: "If you're an actor, don't marry outside the profession. Pick an actress for your wife. Otherwise your matrimonial happiness will be of short duration. The strongest man needs his wife by his side while on the road surrounded by (sic) beautiful women."

An eleven-year-old boy in writing his impressions of New York for the Evening World asserts that the city is ruled by Mammon. Daisy Ashford would have been more original.

Broadway Primer

(Thirteenth Lesson)

Q. What is July best known for in the theater?

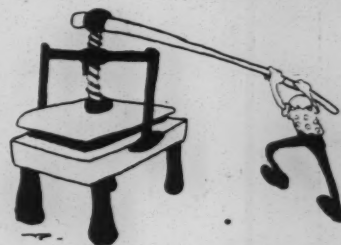
A. For the announcements of next season's plays by the managers.

Q. Do the managers like to send out the announcements?

A. Yes. The newspapers always print them in full even though the reporters who handle them know that scarcely one-third of the plays in the list will be produced.

Are You Subscribing

to the Marion Star and the Dayton News? As long as the coming election is a battle between two printers, reporters, editors and publishers it is advisable to know what their publications look like. Will they not be a pretty fair reflection of the worth



of the candidates for the White House?

Ouija Has Been Active

in trying to solve the Elwell murder mystery, but to no avail so far. Scores of letters have been received by the District Attorney's office purporting to come from persons claiming psychic powers, but the writers agree in no instance as to the identity of the assassin. That's the trouble with Ouija, she changes her mind too often. We'll have to wait for the movies before we know the solution of the mystery. They say, those who know,—that practically all the scenario writers in the country are working on the case.

The story has gone the length of Broadway that George White won \$55,000 recently at the race track. This is assuredly to Broadway one of the most interesting scandals of 1920. Now we know what White does with his time prior to his extremely late entrance in his show.



Why Not Henry Ford

for President on the Third Party ticket? The delegates to the convention now in progress in Chicago would do well to consider Henry. Every tenth person in the United States, it would seem, owns a flivver. And ten million voters would be loyal to Henry. These ten million added to the voters rounded up by the Non-Partisan League, Mr. Hearst, the Committee of 48, the Labor Party and various other groups would make a staggering total for Henry.



BEBE DANIELS

A study in lights and shadows reveals anew the piquant charm of the Realart star. There is a touch of the Spanish in her headdress

You Need More Than Beauty

By Shirley Mason

WHY is it that so many girls starting upon a photoplay career resent the fact that they must begin on the very lowest rung of the ladder, as extras? If they could only realize it, they are gaining an experience that is invaluable. Instead of railing against a fate that has not made her a star overnight, an aspirant should devote herself to the big task of building up a future.

I should feel very sorry for a girl possessing no experience who was suddenly made a star. All the golden curls and dimples in the world could not save her from a catastrophe, I am sure. Acting for the screen is so much more than a matter of merely looking pretty, that a girl needs a strong foundation to build on. The number of stars suddenly

Springing Into Prominence

from nowhere, flickering during the course of a production or two, and then fading into oblivion, should be a warning to the girl dreaming of a miraculous rise to fame for herself.

One really cannot gain anything worth while without working for it. The thing which comes too easily is not appreciated, and consequently slips away—and a career is no exception to this rule. And, contrary to a prevailing opinion, work in a moving picture studio is all work and not play.

Anybody who has been through the mill will admit that the extra's position is no easy one. She (or he) is called upon to do all sorts of things, from diving off an ocean liner to appearing immaculately gowned at a society function. She runs the gamut of emotions. Perhaps one day she is grandmother, while the next she appears as a flapper. She must prepare to be anyone from a peasant girl to a lady of high degree, at a moment's notice.

She Must Be Adaptable

and slip from one mood to another as easily as she would change her gown. In fact, the extra girl is often required to do the nearly impossible—but for this very reason she has more than a fair chance of succeeding.

The extra girl cannot indulge in temperament. She wouldn't last an hour if she did. When things go against her she must smile, for no one will tolerate moodiness in her. Afterwards, when fortune has smiled she will probably retain that happy faculty of smiling when things go wrong, for the girl who has had intelligence enough to rise from the ranks will have intelligence enough to realize that cheerfulness is a mighty powerful weapon to have in her control and that the so-called artistic temperament is very often just a case of plain temper.

All this is experience which can be bought

Only by Hard Work

When a girl has passed through the ordeal of laying the foundation for her work, she will find that she is armed with an experience which nothing can nullify, because she has earned it herself; it is something that is distinctly hers.

The early years of an actress' career are the ones which determine her work in after years. It is then the girl who began as an extra will thank all the directors she used to rail at for making her do the things she didn't wish to do. She will be glad for all the character parts she has played, for the little "human" bits she resented being called upon to enact in order to add to the "atmosphere" of a play.

What possible chance against her, will the girl have who has been thrown into sudden prominence without having anything to support this? A photoplay audience demands a great deal more these days than a pretty face or graceful figure. They demand realistic acting, and the actress who depends upon beauty alone will find she was sadly mistaken in choosing a photoplay career.

The Petite Girl

holds a big advantage over her larger sister. Box office receipts have proven this beyond a doubt and the number of tiny ingenues holding the key to the heart of photoplay audiences is much more in evidence than is the statuesque beauty who dresses faultlessly and is a thoroughly well-poised lady of the world.

Small girls are usually more vivacious than tall girls. They can do things that would make their sisters look absolutely ridiculous while they themselves are bewitching in the doing of it. Perhaps the old adage, "tall girls to be admired but little girls to be loved," holds true on the screen as well as it usually does in real life.

Beauty Is at a Lower

premium today than it ever has been. This is true not alone of the screen, but in all walks of life. Intelligence and charm combat it at every turn—and usually win out. Think of the most popular of present-day screen stars and reckon just how many of them really possess great beauty. You will find very few among your favorites; and these few possess other qualities as well.

A girl who fears to sacrifice her looks for the sake of her art might as well relinquish hope of success. Some of the finest bits of characterization have been given to us as a result of some really great actress being willing to make herself homely that the screen might be enriched by a masterpiece. The girl who refuses to portray the character role because it is too old for her is giving her career a serious set-back.



SHIRLEY MASON

The engaging and versatile little star who is winning new laurels under the Fox banner.

The girl seeking a screen success should welcome every chance to deviate from her own type. No actress, however popular, can afford an external sameness. The public wearies of seeing a certain ingenue pout and giggle and wag her curls through picture after picture, just as it tires of the vampire affecting serpentine gowns and the western heroine they have seen riding thousands of miles on horseback. To become really great, an actress

Must Be Versatile

and capable of portraying any role on the dramatic calendar.

Almost invariably the novice believed that enacting a role is merely a matter of doing that which a director can teach her in a few lessons, and that all that is necessary to make her look the part is found in her make-up kit. But it isn't. To achieve real success on the screen a player must feel as well as act—and really to feel one must have had a certain range of experience.

My Advice to a Girl

embarking upon a photoplay career is this: Do not restrict yourself to portraying a certain type only; be grateful to your director when he makes you work hard; and above all, do not think that fame is waiting just around the corner and that a dimpled smile and pretty face alone are necessary to secure an introduction and win popular favor.

You Have Doubtless Seen

actresses that have "specialized" in vampire roles, in the light-headed golden curls ingenue, in the girl with

the ribbon in her hair and the calico apron role, and you ask yourself: "Where have they gone—I never see them any more?" And well you may ask, for they have gone, my dear, because they could do only one thing, and the fickle public soon tires of the "one thing" actress. Versatility is what is demanded more and more each day, upon the screen even more than upon the stage. A vaudeville actress would soon be forgotten if she did not change her act. How much more important is it for the screen favorite, with her audience numbering millions, to be able to change, to give her followers a diversity of acting?

It is the girl who will work earnestly, conscientiously, faithfully—not because it is work, but because every time she puts on a make-up she is learning

Something New

grateful for every bit and character that is given her—who will win the laurels. For the sweet ingenue soon becomes the leading lady, and the leading lady passes on to the character woman; and in the transition beauty alone counts for so little. Beauty is important only when it assists in perfecting acting. Beauty is not an art, it is a gift which is prized too highly by many; but real acting is an art, and one worth sacrificing much to attain. Acting will stir more emotions, will more quickly touch the heart, bring the tear to the eye or the smile to the lips, than an endless beauty parade could do.

And there is no royal road to fame that I know of—it is principally aspiration and perspiration.



LIONEL BARRYMORE

Long famous as an actor on the spoken stage, is now giving much of his time to the screen. His latest picture is a First National release, "The Master Mind"

THE NEW PLAYS ON BROADWAY

"THE GIRL IN THE SPOTLIGHT"

Victor Herbert Musical Comedy Comes to Town

Musical Comedy in Two Acts. Book and Lyrics by Richard Bruce. Music by Victor Herbert. Staged by George Lederer. Costumes by Anne Spencer Inc. Produced by the George W. Lederer Producing Company, at the Knickerbocker Theater, July 12.

Tom Fielding.....John Reinhard
Bill Weed.....Johnny Dooley
Ned Brandon.....Richard Pyle
Max Preiss.....James B. Carson
Molly Shannon.....Mary Milburn
Frank Marvin.....Ben Forbes
Bess.....Minerva Grey
Clare.....Jessie Lewis
June.....Agnes Patterson
Watchem Tripp.....Hal Skelly
Nina Romaine.....June Elvidge
John Rawlins.....John Hendricks
Margot.....Ruby Lewis
Julie.....Lucille Kent
Laurette.....Lillian Young

"Write me a musical comedy with two or three sentimental ballads, some sensuous intermezzos and a spirited march," said George to Victor, "and we'll reap large profits from the reaction which is bound to come from the horde of musical revues on Broadway." And Victor consented.

The result is "The Girl in the Spotlight" and indeed it did seem, judging from the enthusiasm of the audience Monday night, that there was a marked reaction from the revue type of entertainment. Almost any kind of a musical comedy would have scored. That it happened to be one by the militantly melodious Victor was fortunate for those persistent theatergoers who prefer Broadway to the beaches.

The book mattered not at all. It had the familiar imprint of the Harry B. Smith factory upon it, though this imprint was concealed under the name of Richard Bruce. Incoherent, naive, laboriously-contrived and seldom bright, it served merely as a framework for the luscious Herbert tunes. But even the Herbert tunes might have counted for little had it not been for a zealous performance by a capable company of singers and comedians.

Mr. Lederer staged the production with an eye to speed and aggressiveness. He assembled such ingenious

Sparkling Show With Wealth of Attractions on Century Roof—You Can Dine There Too in Style and Comfort

"Girl in the Spotlight" Entertaining

buffoons, as Johnny Dooley, such amusing dancers as Hal Skelly, such capital singers as Mary Milburn, Ben Forbes and June Elvidge and told them undoubtedly that they and Victor would "put the show over" despite the book. And they and Victor did.

Dooley with his wholesome assurance and his unique sense of humor was a conspicuous figure throughout the proceedings. He tumbled, he knocked about, he impersonated oola-la belles and generally, as the saying goes, jazzed up the plot. And always he was vastly amusing.

Miss Milburn, a little Irish Pollyanna with a well-shaped head and a sweet voice, played sympathetically the fragile and familiar role of a slavey who is swept into success as a musical comedy singer when she consented to sing the hero-composer's melody at the first performance of his piece. She gained friends during the evening as Harding gained delegates on that tenth ballot. Ben Forbes as the hero, displayed an excellent tenor



voice. Miss Elvidge had an unsympathetic role as a temperamental prima donna, but scored in spite of it through her earnestness and her singing ability. James B. Carson gave an amusing sketch of a rich Hebraic fur dealer turned theatrical manager.

There were several dancers who

fitted through the tangles of the story with resourcefulness and energy. They included, in addition to Skelly, the attractive Lucille Kent and Ruby Lewis. John Hendricks boomed to advantage in the role of a Western miner and sang with telling effect a vigorous Indian melody. Richard



Pyle and John Reinhard added to the merriment. LOUIS R. REID.

"THE MIDNIGHT ROUNDERS"

Gay and Colorful Revue on the Century Roof

Even in this day of elaborate revues it is difficult to conceive of a show so lavish as to contain thirty-three scenes. Yet there before the eyes of the midnight sons and daughters on the Century roof last Monday night the fact was demonstrated. It would seem as if the Shuberts had drafted most of the leaders of the Winter Garden forces of the past ten years and had encroached upon the preserves of Mr. Ziegfeld in their search for talent. Nothing so pretentious has ever been presented in Broadway's catalogue of roof entertainments.

Nor—to continue the pean of praise—anything so gay and colorful. Starting at low speed—a five-miles-an-hour-speed—the newest amusement machine gathered momentum until it was traveling at the end of the first part at a seventy-miles-an-hour clip. Which is fast enough for anyone this side of Pittsburgh.

And while you are viewing the performers the dining-room battalion that was formerly stationed in the Hotel Knickerbocker is serving you with food that is, as the Atlantic Monthly would say, all to the Knickerbocker. There is one dish you must call for if your roof education would be complete. It is boned squab. The gods may have their nectar and ambrosia. I'll take boned squab and be better satisfied.

You may enjoy your repeat on the cool promenade that skirts the theater with its view of the Park and the lights of the Fifth Avenue hotels in the distance, while Hawaiian musicians stroll up and down chanting haunting refrains of your sentimental days.

You may play the epicure to your stomach's content there without witnessing one act upon the lengthy program inside. But should you wish to vary your evening, you will find a seat at a table inside near enough to the stage to be almost on terms of friendship with the girls.

Girls. They are there in all the glory and freshness of youth, draped and undraped. And they condescend to mingle with the patrons at intervals, whispering some important detail of the moment but which you will have difficulty in remembering.

And you will see Harry Kelly do his familiar but always funny deacon specialty, Lew Hearn squeak and fuss about as a butt of comic situations, Rosie Quinn smile radiantly, Tot Qualters display a captivating comeliness, and May Thompson, growing prettier than ever, dance more gracefully than ever. You will hear the fine baritone of Walter Woolf, a singer of fine presence and physique; the Parisian accent of Madelon La Varre. You will watch with pleasure a novel acrobatic dance by Kathleen O'Hanlon and Theodore Zambouni, a jazzy exhibition by the delectable Murial De Forrest and you will be especially delighted by the alluring charm of Jessica Brown as she sweeps around the stage with breezy abandon. LOUIS R. REID

BROADWAY TIME TABLE—Week of July 19th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
Buzzin' Around	Elizabeth Brice, Will Morrissey	Conventional revue	July 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Celtic Players	Repertory company	One-act Irish dramas	June 28	Bramhall	Lex Ave. & 27th St.	Eve. 8.30
Cinderella on Broadway	Georgie Price, Eileen Van Bieue	Lavish extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T. Th. & S. 2.15
Ed. Wynn Carnival	Ed. Wynn, Lillian Fitzgerald	Superb clowning	Apr. 5	Selwyn	West 42nd St.	Eve. 8.30 Mat. W. & S. 2.20
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Florodora	Eleanor Painter, George Hassell	Pretentious revival	Apr. 5	Century	Central Park W.	Eve. 8.30 Mat. Th. & S. 2.15
Foot-Loose	Emily Stevens, Norman Trevor, O. P. Heggie	"Forget-Me-Not" revisited	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Girl in the Spotlight	June Elvidge, Johnny Dooley	Reviewed in this issue	July 12	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.15 Mat. W. & S. 2.15
Honey Girl	Edna Bates, Lynne Overman	"Checkers" set to music	May 3	Cohan & Harris	West 42nd	Eve. 8.30 Mat. F. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	Feb. 23	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
Lassie	Molly Pearson, Tessa Kosta	Kitty MacKay set to music	Apr. 6	Nora Bayes	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Not So Long Ago	Eva Le Gallienne	Comedy of the '70's	May 4	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Seeing Things	Frank McIntyre, John Westley	Force of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
Silks and Satins	William Roek	To be reviewed	July 13	Cohan	Bway & 42d	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	Melodrama of the woods	Oct. 2	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Comedy, songs, songwriters	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Lee Kids, The Seymours, Trip to Hitland	Dance revue		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Rooney and Bent	Comic songs, songs from operas, sketch		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Lillian Shaw, Henri Scott, Mason & Keeler			Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Going Some Ethel Grey Terry, Kenneth Harlan
Humoresque Vera Gordon, Alma Rubens
Sins of St. Anthony Bryant Washburn
39 East Constance Binney
Go and Get It Wesley Barry, Agnes Ayres

Rez Beach story
Drama of Jewish Life
Boozy comedy
Boarding-house comedy
Comedy

Capitol
Criterion
Rivoli
Rialto
Strand

Bway & 50th
Bway & 44th
Bway & 49th
Bway & 42nd
Bway & 47th

1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.
1 P. M. to 11 P. M.



(c) Lumiere

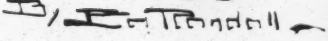
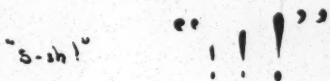
BLANCHE FRANKLYN

"The Girl in Rhyme," who is making audiences sit up and take notice of her rendition of Jack Mills' big song hit, "Pretty Little Cinderella"

DRAMATIC MIRROR

AT THE BIG VAUDEVILLE HOUSES

PALACE



Palace Business Keeps Up—Lee Kids At the Alhambra—Girl Act Tops Colonial Bill—Collins Booking Henderson's

HEAT AFFECTS PALACE AUDIENCE Surprise Hits by Lucas and Carling Acts

Though the Palace was capacity Monday afternoon, the humidity took the starch out of the audience but notwithstanding the show experienced applause prosperity and a number of emphatic hits were scored.

Headlining the show are *Pat Rooney* and *Marion Bent*, with their "Rings Of Smoke" offering, and although *Pat* and *Marion* are old favorites there and have been seen in the same act several times this season, registered a bangup hit. There has been a change in *Pat's* support, the *Gill* and *Marguerite* dancing "team" replaced by *Marie Kavanaugh* and *J. Paul Everett* who aroused considerable enthusiasm with their whirlwind finish.

The surprise hits however were furnished by *Jimmy Lucas* with *Francene* and the classic dancing revue offered by *Hilda Carling* and company of seven young women dancers. The *Carling* turn was not only artistic and attractive but was colorful and picturesque.

Jimmy Lucas and his new act went along swimmingly with *Jimmy's* new finish one of the most amusing that young comedian has had in a long time. Among *Jimmy's* vocal numbers was *The Laughing Vamp*, with special choruses worked up whereby *Lucas* imitated *Harry Lauder*, *David Warfield*, *Eddie Leonard* and *Al. Jolson*.

The show was started off by *Claude H. Anderson* and *Leona Yvet* and their novel dancing turn. For the close they had a thrilling whirl in which the man dipped his feminine partner close to the floor each time on the complete evolution.

Rose Wyse and *Company* were programmed but in their stead appeared *Henders* and *Milliss* who were favorably received with their hat manipulations and dancing. In the *Frank Wilcox* turn wherein broad farce of the old school of "My Friend From India" is patterned the audience entered into the absurdity of the thing and laughed uproariously at the way *Wilcox* wormed himself out of a tight predicament.

Lucas was fourth. He "stopped the show." Then appeared the classical terpsichorean artists, headed by *Hilda Carling*. This act was not only splendidly staged but was carried out most effectively in the nature of its routine.

After intermission appeared *Mlle. Nitta-Jo* who sang numbers in English and French and who was just as big a hit as on previous appearances at this house.

Next to closing were the *Rooneys*, with *Ivan Bankoff* and *Co.*, assisted by the graceful and artistic *Mlle. Phebe*.

MANY STARS SHINE AT THE ALHAMBRA Lee Kids on a Revisit Share Honors with Eva Shirley

That the Harlemites prefer kiddies to the best Broadway talent was demonstrated Monday night at the Alhambra, when *Jane* and *Katherine Lee* appeared within its hospitable portals for the third time within two months. The audience gave the wee sisters a warm ovation.

Then one by one the galaxy of stars twinkled forth.

Edith Claspas and her *Dancing Boys* tripped back and forth before a rainbow-tinted background with the graceful abandon that proclaims perfect artistry. *Miss Claspas* takes the same pure joy in dancing that her audience takes in watching her, and on Monday night she made a bewitchingly dainty appearance.

Harry and *Emma Sharrock*, in "Behind the Grand Stand," performed some truly remarkable mind reading stunts, which would have been more convincing without the slangy vernacular that precedes and winds up their act.

Russell and *Devitt*, billed as *Acrobomediants*, were warmly applauded for their agility in performing novel acrobatic dances. These young men are introducing a decidedly new note in dancing, combining classic, eccentric and jazz steps with a humorous acrobatic twist that is highly ludicrous and entertaining.

Eva Shirley preceded the intermission, and with the aid of *Fid Gordon's Musical Boys* and *Al. Roth*, jazz dancer, gave a brilliant entertainment. *Miss Shirley* pleased the popular taste by an operatic-sentimental-jazz song repertoire, while *Al. Roth* created a little furore all his own by his "Tough Man's Shimmy."

After the well enjoyed "Topics of the Day," which followed Intermission, *Emma Stephens* appeared. She is billed as the "Personality Soprano" and certainly lives up to her title—plus. We liked everything she sang but the traveling salesman number, a discord in an otherwise refined and harmonious repertoire.

"The Walking Music Store," alias *A. Robins*, proved to be the novelty of the evening. *Mr. Robins* is a vocal wizard, giving such true imitations of musical instruments that the audience at first believed the notes evoked from "fake" instruments. *Mr. Robins* provided a humorous byplay that keeps his hearers in gales of laughter.

The Van Cellos, in "Foot Juggling Feats" received more applause than is usually the fate of an opening act of its kind.

Maria Lo, poseuse, closed the faultless bill with "Art Studies," which were living pictures in every sense of the word, aglow with natural and artistic coloring.

MANY GOOD ACTS AT THE COLONIAL "Little Cottage" and Herman Timberg Headliners

"The Little Cottage" with its outstanding song hit of the same title, and *Herman Timberg's* single turn, were the highlights at the Colonial.

Everett's novelty circus of performing monkeys opened. The bass drummer in the monkey orchestra won the most laughs. *Julia Curtis* sang several selections which showed her unusual double voice to advantage, both as tenor and soprano. Her flute imitation was interesting, as were the various imitations of stage celebrities.

Frank Burt and *Myrtle Rosedale* in a musical bit called "The Substitute" were well received. *Felix Bernard*, famous for his *Dardenella*, showed us how he played it. *Jack Duffy*, with *Bernard* at the piano, tore around while singing *I Don't Want a Doctor and I'd Like To Fall Asleep and Wake Up In My Mammy's Arms*.

William B. Friedlander's "The Man Hunt" closed the first half. *Isolde Illian* clowning through her baby vampire part with startling resemblance to *Madge Kennedy*. *Harrison Garrett* was amusing as the much sought for man.

Thomas B. Henders and *Arthur B. Milliss* danced nimbly.

"The Little Cottage" proved to be a well staged musical sketch with three principals of exceptional merit. *Frank Sinclair*, *Cliff Dixon* and *Goldie Collins*. The chorus exhibited its ability to shimmy. The costumes in the *Holiday* number were artistic and elaborate. The *Little Cottage* song is used as a theme throughout.

Herman Timberg sang *Bella* and gave numerous imitations, including one of himself playing the violin. *Pat* and *Julia Levolo* closed with a slack wire novelty.

GOOD SHOW AT HENDERSON'S Johnny Collins Booking in Some Corking Shows

With *Johnny Collins* of the B. F. Keith Vaudeville Exchange booking in some corking good shows, *Henderson's*, *Coney Island*, continues to do a big business and the management is noticeably encouraged over the results since the opening day.

Davis and *Pelic* opened the show with their routine of equilibristic feats. *Jack Lexey* and *Celia O'Connor* reeled off some smart patter and timely songs. The *Current of Fun* had been billed, but a late hour switch in the bookings brought *Billy Gaxton* to the beach, *Gaxton* scoring a substantial hit.

Mae and *Rose Wilton* sang cleverly, their youthful voices and style of songs bringing them back for encores. *James C. Morton* and *Family* caused laughter with their comedy byplay.

Gus Edwards's song revue occupied the headline position and his program found big favor. *Ruth Royce* added strength to the bill and her topical numbers were generously applauded. The show was closed by the *Four Pashas*.

WALKER.

MARK.

ELITA.

STOCK PLAYERS HEAD ROYAL BILL Negro Act "Stops" Show with Songs

By way of showing that he is royal to the patrons of the Royal, Manager *Al. Darling* made a ten strike with his uptown neighborhood when he engaged *Mildred Florence* and *John Lorenz*, the leading players of the Blaney stock company, which has been playing all season in the Bronx, to devote one week to vaudeville, following the close of their successful uptown stay last Saturday night. While *Mr. Lorenz* and *Miss Florence* were happily received and a curtain speech was made by the former, the biggest hit of the show Monday night was garnered by the negro entertainers, *Lieut. Noble Sissale* and *Eubie Blake*.

Interest was centered in the presentation of the former Avon Comedy Four vehicle, "A Hungarian Rhapsody" by *Burns and Kissen*, assisted by *Harry Weston* and *Ben Reubens*, the comedy going big, with *Kissen* enacting the role of the Hebrew chef.

Vincent Redford and *Gene Winchester* opened the show, the comedy juggling working up laughter and being of the sort relished upon a hot night. Good act. In succession followed the *Sissale* and *Blake* and *Burns* and *Kissen* turns, with *Rose Claire*, the 1950 Girl next. *Miss Claire* had rather tough sailing at first, but once she showed the galleryites she was with them, the result was in her favor.

Francis Renault closed the first part. Displays a wealth of wardrobe and offers a dance conception of an Oriental fantasy as *Ruth St. Denis* might do it. *Renault* was well received. After the resting period, *Jay Dillon* and *Betty Parker*, one of the handsomest "teams" in vaudeville and equally as clever.

After the *Mildred Florence* and *John Lorenz* stock favorites came *Lillian Shaw*, with her characteristic song revue and who scored a whale of a hit. *The Nightons* and their attractive turn closed the show. MARK.

BUSHWICK SHOW Horace Goldin Crosses River to Mystify Brooklyn

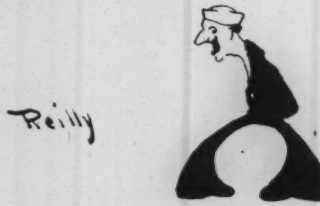
Wilson Aubrey Trio opened the show with gymnasts and wrestling. *Johnny Small & Co.* in "Puppy Love" followed in a little juvenile comedy. *Horace Goldin*, illusionist, entertained. *Moss and Frye* came on amid a good hand showing them to be favorites, and made good with their foolish questions. They sang *Daddy* and *Mother of Mine* very well. *Eva Taylor* and *Co.* did well with their humorous satire "Virginia Rye," a comic based on prohibition. *Woolsey and Ardsley* have a neat little act. He is a clever dancer, and she sings *Dear Old Pal of Mine* in several versions.

Charles (Chic) Sale was also applauded as he appeared. He was headliner and deserved the honors given him. *Dolly Kay*, syncopation's clever exponent, sang *Wake Up in Mammy's Arms*, *Bamboo Isle* and *Toodle Oodle OO*. She is full of pep, and makes the audience swing with her as she sings. *Tuscano Brothers* closed a fairly good show. HUSTED.

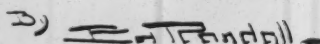
Riverside



Pisano



Reilly

Emerson
& BaldwinClaudia
ColemanIn I.
Tera.McConnell
SistersBilly Van
with
Jim CorbettHathand
Dres.

NEW ACTS

Hilda Carling and Dancers Are Treat at the Palace

As the Palace program states: *Hilda Carling* is a prima ballerini from the Royal Opera House of Stockholm. She has seven women with her, classical ballet being presented in an entertaining and effective way. *Paul Durand* staged and produced the offering, with the routine embracing the following numbers: (1) Grecian Garlands, Coryphees, with the girls going through a pretty routine to the strains of *The Tales Of Hoffman*; (2) Egyptian Dance, *Miss Carling*, with *Miss Carling's* interpretation of the Oriental theme excellently done; (3) Polka Pizzicato, coryphees, a classic beautifully danced; Dance Interpretive, *Miss Carling*, light and airy in composition but gracefully executed; Greek Adagio, *Misses Durand, Komlosy and Martens*, novel and away from the stereotyped classic routine of vaudeville; (6) Oriental Bacchanale, *Miss Carling* and Ballet, a dancing gem, artistically staged and distinctive. MARK.

Handers and Milliss Have Comedy Byplay with Hats

Handers and Milliss are at the Palace this week, the men being substituted Monday for the *Ross Wyse* Company which failed to appear. They opened with a number entitled *Oh, How I Love You* and from their entrance until they do their "double dance" at the close are continually manipulating their hats expertly, with some of the stunts with the headgear causing laughter. The men appear to be at their best when dancing although they have an exchange of patter following their opening. The boys finished strong. MARK.

HOT WEATHER BILL AT THE RIVERSIDE

James J. Corbett Great Foil for Billy Van

Pisano opened the show at the Riverside Theater with innumerable crack shots. *Sailor Billy Reilly*, in a rich baritone voice and engaging way, reeled off some deep sea chanties together with some of the more popular music of the day to the very evident enjoyment of his auditors.

Emerson and Baldwin with false whiskers to disguise themselves gave a portion of a burlesque show entitled "So This Is Paris!"

Claudia Coleman deserves a lot of credit. She adds to her excellent stage appearance the entertaining gift of assuming and impersonating a wide range of feminine types, and with them makes a substantial hit.

Maurice Diamond and his partner, *Lola Girlie*, despite an almost soaring temperature, danced with utter abandon. Theirs is a pleasant and effective routine.

Ed. E. Ford, in but a few moments on the stage, offered a little novelty in the way of sheer entertainment with grimaces and facial contortions.

Harriet and Marie McConnell have a little song revue that is a top-notch. The act is called "Trills

DRAMATIC MIRROR

NEW SONGS THAT ARE MAK- ING A HIT IN VAUDEVILLE

<i>My Pickaninny Shoes</i>	<i>Sissle and Blake</i>
<i>Mirandy</i>	
<i>Though You Grew Tired</i>	<i>Dillon and Parker</i>
<i>Of Me</i>	
<i>The Only Girl Who Could</i>	<i>Jimmy Lucas</i>
<i>Make Me Cry</i>	
<i>I'm In Heaven When I'm</i>	<i>Burns and Kissen</i>
<i>In My Mother's Arms</i>	

and Frills." *Hassard Short* is the producer. The girls have wonderfully sweet and clear voices and a commanding way of appearing. Among their songs are *Carry Me Back to Ol' Virginny*, *In Apple Blossom Time* and other hits.

Billy B. Van and *James J. Corbett* made the laughing hit of the performance. *Mr. Corbett* plays the gentleman straight, and *Van* keeps the house in a constant uproar of mirth.

Emile and John Nathane did some fast ground tumbling for a closer.

RANDALL.

CHICAGO—PALACE Blossom Seeley Scores Big Hit in Windy City

A furore would best describe *Blossom Seeley's* hit at the Palace Monday afternoon. There wasn't the slightest doubt that this clever woman "stopped the show completely."

In direct contrast to *Miss Seeley's* offering was *Vernon Stiles*, an American tenor, formerly associated with the Metropolitan and Chicago Grand Opera Companies, whose splendid voice was heard to good advantage. For an encore *Mr. Stiles* sang a bit of Hebrew prayer that was singularly beautiful and demonstrated easily and clearly that his voice possesses unusual range and quality.

Frank and Ethel Carmen gave the bill a dash of novelty with their hoop rolling. *Bartram and Saxton* pleased with their songs and comedy. *Earle Cristie* and *Charles Bennett* offered nonsensical patter, while *Lee Rose* and *Katheryn Moon* proved clever and adept dancers. *James Thornton* and his inimitable monologue were a hit, while the show was closed by *The Seven Honey Boys* in a miniature minstrel show. SCOVILLE.

ORPHEUM BILL Songs and Comedy Round Out Good Bill

Two Brooklyn favorites are back, *Marshall Montgomery* offering his amusing ventriloquial artistry to continual laughter, while another gale of merriment got under way when *Alan Brooks* uncorked his comicalities in "Dollars and Sense." These two comedians dished up enough comedy for one day but there was more fun when *Charlie Wilson*, billed as the "Loose Nut," appeared.

Burns and Foran opened the show nicely. In addition to the *Montgomery and Wilson* turns in the first part, the *Doree Opera Co.* had opportunity to display the assortment of fine voices within its organization.

After intermission appeared *Belle Montrose* in her act styled "Her Only Chance," with *Alan Brooks* following. *Margaret Young* sang her way into the hearts of the Orpheumites while *The Act Beautiful* closed. WALKER.

In the Song Shops

BY MARK VANCE

James Thornton's Unpublished Melodies—John Barr Knows Music Game—The Leslie-Wendling Success—Plans of Paramount Song Publishers, Inc.



HARRY VON TILZER

Who has made his name an international trade mark for song hits. He composes "naturals" and directs the exploitation of every Harry Von Tilzer song. His name is a guarantee of song successes. He's a live wire in the music publishing trade.

JAMES THORNTON has furnished the music world with some of the most popular songs imaginable and in conversation with Jim on Broadway last week we heard that he has exactly sixty-four unpublished melodies. Thornton says he will put them out some day but that he will not dispose of them to any publisher for reasons best known to the well-known monologist. While talking to Thornton we asked him how he came to write *When You Were Sweet Sixteen* and he said there wasn't much to the idea beyond the fact that one night he returned home late and that his wife (the late Bonnie Thornton) chided him about not loving her any more, et cetera. Jim says he replied that he had loved her ever since she was sweet sixteen. "It was only the other day," said Thornton, "that I pointed out the lamppost in Seventeenth Street where I wrote that song, showing it to Bob Dailey. I was playing the Union Square at the time—it was in 1898—and was enjoying a breathing spell in the open and leaning against that lamppost."

"I wrote part of the song

Best Selling Music Rolls

AEOLIAN—Dance, Dardanelle Blues (3903), Fred Fisher; Left All Alone Again Blues (1664).

O-R-S—Fox Trot, Napoli (1138); Ballad, Don't You Remember Me? (1119), Kortlander.

REPUBLIC—Song, Hold Me (43218), Remick; Dance, Kismet (43418), Rossiter.

Here and the Last Verse

and chorus in the Cliff House, San Francisco. A week later I introduced it at the Orpheum in Frisco and it was the biggest kind of a hit. It seemed incredible but the song scored such popularity that every stage singer wrote or demanded a copy. I wrote the words and music to it as well as writing the complete

score to other numbers. *Across the Bridge of Sighs* was written in '96, *She May Have Seen Better Days* was written and composed in '94, *She Had Never Seen The Streets of Cairo* was turned out in '93, the idea resulting from the Midway Plaisance at the World's Fair, and *It Don't Seem Like The Same Old Smile*, turned out in 1894 won the world's prize for the best song submitted in

Best Selling Dance Records

AEOLIAN—Fox Trot, Dance-O-Mania (14070), Yerkes Band; rev., Fox Trot, Syncopated Dreams.

COLUMBIA—Fox Trot, Left All Alone Again Blues (A6148), Yerkes Jazz Orchestra; rev., Trot, Alexandria, Yerkes Orchestra.

EDISON—Waltz, Aloha-Land (50635), Waikiki Hawaiian Orchestra; rev., Wait Until The Roses Bloom, Wadsworth.

EMERSON—Fox Trot, So Long, Oolong (10192), Green Bros. Novelty Band; rev., Yokohama, Knickerbocker Orchestra; Waltz, Hiawatha's Melody of Love (10193) Green Bros. Band; rev., One-Step, Whose Baby Are You? All-Star Trio.

VICTOR—Fox Trot, Alexandria (18673), Smith's Orchestra; rev., One-Step, Oriental Stars, Smith's Orchestra; Fox Trot, Oh, By Jingo (35696), All-Star Trio; rev., Fox Trot, Nobody But You, Palace Trio.

the free-for-all contest conducted by the New York Evening World. Another big favorite was *My Sweetheart's The Man In The Moon*, written in the eighties. There are many more on the list but those will suffice for the present. One of the most popular comics I wrote was *The Irish Jubilee* which was sung by everybody in 1888 and which enjoyed a phenomenal sale. I have never stopped writing songs and have sixty-four songs that remain to be published. I have always alternated between ballads and comic songs."

Harry Tierney and Joseph McCarthy have written a number in collaboration, entitled *Where Do The Mosquitoes Go In The Winter Time?* It is to be introduced into the Ziegfeld show atop the Amsterdam Theater.

William Raskin has written a new number styled *There's Many A Smile That Covers Many A Heart* that Fred Fisher may exploit.

In the Fred Fisher sanctum we found

John Barr in Business Command

and a brief talk with him convinced us readily that he not only knows the music game backward but has a com-

mand of the King's English. They tell us that Barr came from Boston which may account for his ability to converse intelligently and entertainingly. He has many novel ideas about music publishing and looks forward to the time when the huge waste of paper that is made through the generous distribution of free professional copies can be alleviated or stopped. It is his desire that the copies go to professionals and not to every Tom, Dick and Harry who comes along. Barr says that despite any recent slump Fisher did an excellent business throughout the period that was considered such a setback to all the song publishers in Tin Pan Alley.

The Bigger-Hand Music Company, with headquarters at 99 Nassau Street, which has the hard-working, alert and energetic Henry K. Bauch as its manager, is forging rapidly to the fore with an initial ballad entitled *Her Mother Is A Better Pal Than Mary* which so far has met with an unprecedented demand. While Bauch may appear to be away from the much-beaten path of Tin Pan Alley he is putting all his might to the wheel and plans to make his song publishing house heard from in the future. Here's wishing you success, Mr. Bauch!

Jack Caddigan and Chick Story have written some big hits, one being their *Rose Of No Man's Land* and another *Rose Of Virginia* but they

Best Selling Sheet Music

BALLADS—Shadows Will Fade Away, Witmark; When Shadows Fall I Hear You Calling, California, Waterson, Berlin and Snyder.

FOX TROTS—Oh, By Jingo, Broadway; Cindy, Waterson, Berlin and Snyder; Crocodile, Berlin.

WALTZES—Tripoli, Witmark; Hawaiian Lullaby, Feist.

have just finished one entitled *Sweetheart Waltz*, with words and music, that sounds like a big winner.

Speeding westward upon a flyer Monday

Was Edgar Leslie

who goes to the bedside of Pete Wendling, the songwriter, who is recovering there from an operation for appendicitis. Just before Leslie, Mrs. Leslie and Mrs. Wendling started for Los Angeles, a wire came saying that Pete was doing finely. The names of Leslie and Wendling have long been linked in the music world, these men giving the stage and "mechanicals" some of the biggest hits. Wendling is a pianist, being on the payroll at present of the Q-R-S Rolls at a salary claimed to be the largest ever paid to a piano player. He had gone West for his company when seized

with appendicitis. It seems only yesterday that Pete Wendling was getting the small stipend of \$25 a week. His income now is reported being between \$30,000 and \$50,000 a year. He and Leslie were together at Waterson, Berlin & Snyder's and when he left, Leslie also severed connections with the firm. It has been a sort of Damon and Pythias proposition between the men, and their writings have been inseparable. Their latest

Best Selling Song Records

AEOLIAN—Ages and Ages (14066); rev., Good-bye, Sunshine; Hello, Moon.

COLUMBIA—That Wonderful Kid From Madrid (A2898), Al Jolson; rev., I'll See You In C-U-B-A, Jude Kaufman.

EDISON—Singing To You (80524), Irvin; rev., La Zingarella, Rea.

VICTOR—Who'll Take the Place of Mary (18671), Crescent Trio; rev., Marion, You'll Soon Be Marryin' Me, Rachel Grant-Billy Murray.

number, *Sweet September*, has just been purchased for public distribution by the Waterson, Berlin & Snyder firm for a price announced as \$20,000.

They call Wendling "Honest Pete" and Music Row regulars say without reservation that he hasn't an enemy in the world. His early life around the song publishers is recalled that he was a piano player but no one appeared willing to give him a chance to write a melody and his soul seemed cramped with them. But it came. He wrote *Hicka Dula*

And it Was a Hit

from the jump. Then the successes came fast and heavy. Among some of the Leslie-Wendling hits were *When The Sweet Hawaiian Babies Roll Their Eyes*, *I Wish I Could Sleep Until My Daddy Comes Home*, *Take Me To That Land Of Jazz*, *Take Your Girlie To The Movies* and *Oh What a Pal Was Mary*, one of the most successful of its time.

And it was Leslie who wrote *You'll Have To Get Down and Get Under*, *California and You*, *Where Did You Get That Girl?* *All The Quakers Are Shoulder Shakers* and others too numerous to mention.

To songwriters, composers and musicians

Whether Amateur or Professional

the Paramount Song Publishers Inc., has issued an invitation for them to get in instant touch with that recently organized company and obtain a prospectus of what the Paramount is going to do for them. The Paramount Song Publishers was organized under the state laws of Delaware at a capitalization of \$600,000 and is authorized to do business in the state of New York. The Paramount's plan is to eliminate the staff writer. The Paramount announces a song-writing contest wherein cash prizes to the amount of \$2,000 will be awarded. For the best numbers submitted the first prize will be \$500, the second, \$400, third, \$300, the fourth, \$200 and for the next six best, \$100 each.



PATSY DE FORREST

*Comely picture star and leading woman in Vitagraph comedies shows the camera one of her characteristic costume creations. It is very much to the Spanish—
si Signorina?*

Mme. Borgny Hammer: Norwegian Star

THERE are doubtless many visitors from foreign shores thrilled with a desire to speak the English language, but odd indeed it is to find a great actress, from across the seas, so sensitive that she shut herself up for over four years, practically away from the world, in order to master the tongue we speak.

On an island in Puget Sound that reminded Madame Borgny Hammer, from the Bergen National Theater, of

Her Seabound Norway

she lived practically the life of a recluse, not wishing to venture forth until she spoke English sufficiently well to translate her art.

Since she came to this country it had been Madame Hammer's dream to master the language, so that she could present Ibsen, on the American stage, according to the true Norwegian tradition—not according to the popular American interpretations. To interpret Ibsen in the tongue of Americans became her dream and aspiration.

"I felt," said Madame Hammer, "that I must break away from the traditions of Bernhardt and Duse, and other foreign actresses who used their native tongues. The artistic appeal is not great enough. When, this autumn, I give Ibsen in a series of performances at the Little Theater, I wish to reach the heart of the great public—which is not a student of languages.

"It is my opinion that people in general have a wrong idea of Ibsen. They think of his works as morbid and gloomy, while there is really considerable of—what you call it—fun in his plays. They have been played too solemnly, while really

Ibsen Is Full of Humor

if he is played naturally, without a sky of gloom hanging over the theater.

"One must realize that Ibsen has been the greatest modern dramatic force of all, before dismissing him airily with Oh, he's so gloomy. On the Continent Sudermann and Hauptmann have felt and reflected his philosophies and literary form.

"In Russia a brilliant band of writers for the stage have set their sails to catch the wind of his genius. In England Arthur Wing Pinero was his weak imitator, and George Bernard Shaw is but a substantial adaptation of him, with English characteristics.

"Rail against him as one may, one cannot dispute the fact of Ibsen's great and original genius. The time is past when it can be denied that he overthrew the conventions of the stage, and made the drama the vivid, interesting reflection of ordinary life. Ibsen was

Not a Pessimist

and, indeed, from his own point of view would be classed as an idealist. Ibsen argued, even in the deepest vein of his so-called pessimism, that life to be perfect must be purified by love and based upon absolute individual will. The back-bone of his attitude, in his own words is: "Above all else be strong!"—of course, to be a realist, he has dwelt upon the evils to be overcome, and this has made

Scandinavian Star, Having Mastered English, Will Present Ibsen at Little Theater Next Fall—Public Will See How Dramatist Staged His Works

him classed among those who take a mournful view of life.

"When you see the Norwegian method of giving Hedda Gabler, for example, you will see the humor and brightness that was never absent when his play was given in his native land."

Madame Hammer has practically Been Brought Up

with the works of Ibsen, in a living form, and so naturally it is not in the slightest in the form of a fad with

theater. Here she appeared in a number of leading roles but not in

The Plays of Her Idol

for Ibsen was played exclusively by The National Theater of Christiania.

"A few years later, however, Madame Hammer's chance came. Her contract with the Central Theater expiring she was immediately elected one of the leading actresses of The National Theater—where she played Ibsen to her heart's content and to the satisfaction of her public.



MADAME BORGNY HAMMER

Celebrated Norwegian actress who has plans for a season of Ibsen plays at the Little Theater in the Fall

her. Raised in Bergen, she studied young at the Bergen National Theater, where she rapidly developed her natural talent for acting and at the somewhat tender age of seventeen made her debut at this same theater in the leading role of Henrik Hertz's famous old Norwegian play, "The House of Svend Dyring." She scored an immediate success in this, it can be safely announced, for from then on she played at this theatre until the chance came for an extended engagement at the Central Theater, Norway's best and most exacting

Madame Hammer, who is in the prime of artistic achievement, would doubtless have stayed in Norway but, as she says, a little personal romance is connected with her coming to America.

Her husband came over in connection with some commercial business for the University of Christiania. Mr. Hammer liked America so well that he wished to remain here, but he was forced to cross the Atlantic three times before Madame Hammer consented to give up her work at the National Theater and join him.

This fall, in giving Ibsen at The Little Theater.

Her Transplanted Art

will blossom on this side of the ocean. Unlike other foreign artists and actresses, Madame Hammer cannot be called a visitor—for she has come to this country to stay. But when, with no loud ringing of bells, she shows Ibsen on the American stage, the public will at last have an opportunity to see how his plays were presented—when the master directed them himself—in his native land, by an actress who has honor in her own country.

Madame Hammer was asked how she had acquired such a charming English pronunciation.

"No, I did not take lessons," replied she, "in the ordinary sense of the word. I had been taught a little English in school, of course, and after all learning to speak correctly is greatly a matter of an ear that can register tone values. Of course one never stops learning. In this wonderful country nothing ever stops!"

The interviewer has learned to accept praise of America; it is criticism that is always interesting—and so hard to obtain.

"What is one of your personal observations of America?" the Norwegian actress was asked.

"Perhaps that women here are treated more wonderfully in every way than in any place in the world. The men actually bow down to them—but in this there is a danger—because also here in this country there are more women who are spoiled by their husbands than anywhere else—they not only have all the rights, but a

Few of the Wrongs

"The sad thing I have observed in the love life of America is that the man here feels that it is a crime if he is poor—and his wife and relatives seem to agree with him, and do all the punishing that even a cruel-hearted judge might order. It is not that way on the Continent. There artists are often poor and happy; art does not mean the same thing as commercial success, as it does here, and an artist without money may lead a happy married life. It would be very hard for him to do this in New York, don't you think?

"My own view is that, everywhere, in my native land, and here, there should be more naturalness and tolerance, both in art and life. Let us try to lead easy, pleasant existences, instead of rushing madly toward we know not what—and wearing ourselves out in aiming at some goal of ambition."

Awaiting the Opportunity

to show New York devotees of Ibsen Madame Hammer is fully prepared to put forth every effort to make her interpretation of Ibsen's themes something long to be remembered by all who will see her. Madame Hammer is known as an indefatigable worker, a close student of the drama and one of the few stage stars thoroughly conversant with the true Ibsen style. She radiates sincerity and possesses the belief that New York will take most kindly to heart her performances of Ibsen's works.

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Charles Esdale, who appeared last season in "See-Saw" and was badly injured in the motor accident which killed Frank Carter on the closing night of the "See-Saw" tour, has returned to New York from the Western Maryland Hospital in Cumberland, Md. Esdale will be seen next season in a new Savage production.

Laura Hope Crews and Violet Heming were among the passengers on the Mauretania, which sailed July 1 for England.

Richard Buhler, on completing his engagement in the title role of "Ben Hur," said he was off for the summer to fish for a time at Bay Shore, then rusticate at his cotton plantation in Virginia.

Savoy and Brennan and Jane Green have been added to the cast of "Cinderella on Broadway."

Fashions From The Footlights

BY Mlle. RIALTO



IRENE BLACKWELL

A blue draped taffeta afternoon gown from the shops of Bergdorf-Goodman lends a dainty but enduring charm to Miss Blackwell, the motion picture actress. It is fashioned to give a comforting coolness on torrid summer days whether worn at a function in town or a fête at the country club. Little touches of white about the neck and arms relieve the monotony of color.

EDNA BATES

(To right) The heroine of "Honey Girl," which continues to be one of New York's hot weather hits, finds this filmy Bendel creation suitable for evening wear when the temperature begins to soar. There is a suggestion of Hawaii in the girdle. Fashioned along boyish lines, the gown is especially suitable for the slim maiden.

WITH the Summer Season in full swing, it was indeed a coolly dressed audience which greeted the premiere performance of "Buzzin' Around" players, they, too, were attired for the hottest nights that July and August may bring. Elizabeth Brice, as the featured player, donned one or two frocks which were becoming, and one, in the first act, which failed completely to add to her attractiveness. In the final scene she appeared in a pretty

Orchid Evening Gown

which was girlishly designed. It had the tight little bodice so much in vogue, and a tunic skirt which fluffed prettily. Silver trimming added to the frock's attractiveness. Another dress which had an unusual color combination, was of green, with

Folds of Lavender

across the tunic, and around the neck of the waist. The lavender was in the popular Baronet Satin, and so added a bright touch to the light green. Miss Brice's costumes were by Madame Pulliche.

Up farther along the Rialto, one of the most charming places to dine has been opened to the public. This is atop the Century Theater, where a glorious view may be obtained while eating really delicious food. Then, too, there is the performance, indoors, to add to Mr. T. B. M.'s pleasure. At the opening of the restaurant, there were several

Smartly Attired Actresses

who looked both cool and comfortable. Clay Carroll, who is a petite and pretty blonde, looked particularly fetching in a silken frock of peach color fashioned along loose lines. The waist line was long, and had a soft, crushed girdle. The skirt possessed a tunic which fitted in about the ankles in harem design, and was both unusual and very becoming.

Marjorie Gatesen appeared in a dark blue silk frock, over which was thrown a smart wrap of tan. Ruth Findlay, who is always girlishly attired, looked demure in an

All Black Frock

which is always so becoming to blondes.

Charline Thomas, who was seen in "Susan Lenox," wore two pretty frocks. The first was an evening gown of a dull jade shade worn over an undergarment of cloth of silver. The green, transparent and airy, fell in an open tunic which revealed the silver, while a pretty design in silver ribbon was used to make a border effect on the tunic. A snug, girlish waist and silver girdle completed the gown. In another scene Miss

Thomas wore an Eton model of dark blue which was trimmed with

Roman Striped Ribbon

in very colorful fashion. The skirt was accordion plaited, and a trim little Eton jacket, with the ribbon outlining the sides, bottom, neck and sleeves lent color and charm. About the waist was a broad black satin sash, tied in the back and falling several inches in silky folds. A sheer white waist and a chic turban was worn with the suit.

To Vivian Tobin fell the honor of introducing

The Wooden Hat

on Fifth avenue. A variety of models have now been developed, and different color combinations introduced. For economic reasons the

Shavings hat has a real appeal for American women who want to cut the high cost of living.

The Shavings hat was directly inspired from Joseph C. Lincoln's play of that name. In fact, the idea was conceived and worked out the very night "Shavings" opened in New York. Its creator is N. C. Smolin.

The wooden hat is made of pure wood shavings, and it is so treated by dyeing, blocking and enameling, that the finished product looks like the smartest of French creations. Indeed, the Shavings hat, though American made, is already a fad in Paris, where the label "Made of Pure Cape Cod Shavings" has brought the price, it is said, of \$70 a model.

For the tourist, the shops are displaying in great abundance



Smart Motor Coats

of velvety duvety in new and effective shades. These coats come in belted-in models, and in loosing, flaring styles which fairly breathe London swagger. One shown recently was in a beautiful golden brown and with it was placed a round, chic little hat of orange duvety in a perfectly adorable model. A flaring veil of brown dotted with orange was artistically draped over the hat. These

Hats of Becoming Design

should be added with a sigh of relief to every traveler's outfit. Then the sport oxford of white with brown trimming should add another touch of smartness to the ensemble of perfectly gowned femininity.

Black is serving a fashionable purpose this season in sweaters of silk or wool. And what could be more appealing to the smartly attired miss than a Tuxedo, or Filet slip-on, over a skirt of bright blue? These

Gay Sport Skirts

come in such new colors as flame, lemon, jade, raspberry, orchid and bright blue. Hats which match the skirts in color, too, are fashioned of the silken materials which make the skirt so attractive. This year the sport silks, such as Kumsi-Kumsa and Fan-ta-si, are so very exquisite in design, that it is indeed difficult to resist buying a dozen favorite shades in the becoming models made by fashionable shops. A

Recently Displayed Wrap

of the sport silks made a stunning bit of wearing apparel. It was of blocked peach satin, and fell in soft folds from a round yoke. The collar and cuffs were of white Baronet satin, in full draped effect, while a lining of white chiffon made it an appealing affair. But, among fashion hints for fall, we find

Embroidered Duvety Coat

a wrap of smart distinction. These coats are of a full-paneled model, which is both new and pleasing. Then the attractive embroidery in wool, in contrasting shades adds a touch of color which is bound to please the most fastidious of fashionable femininity.

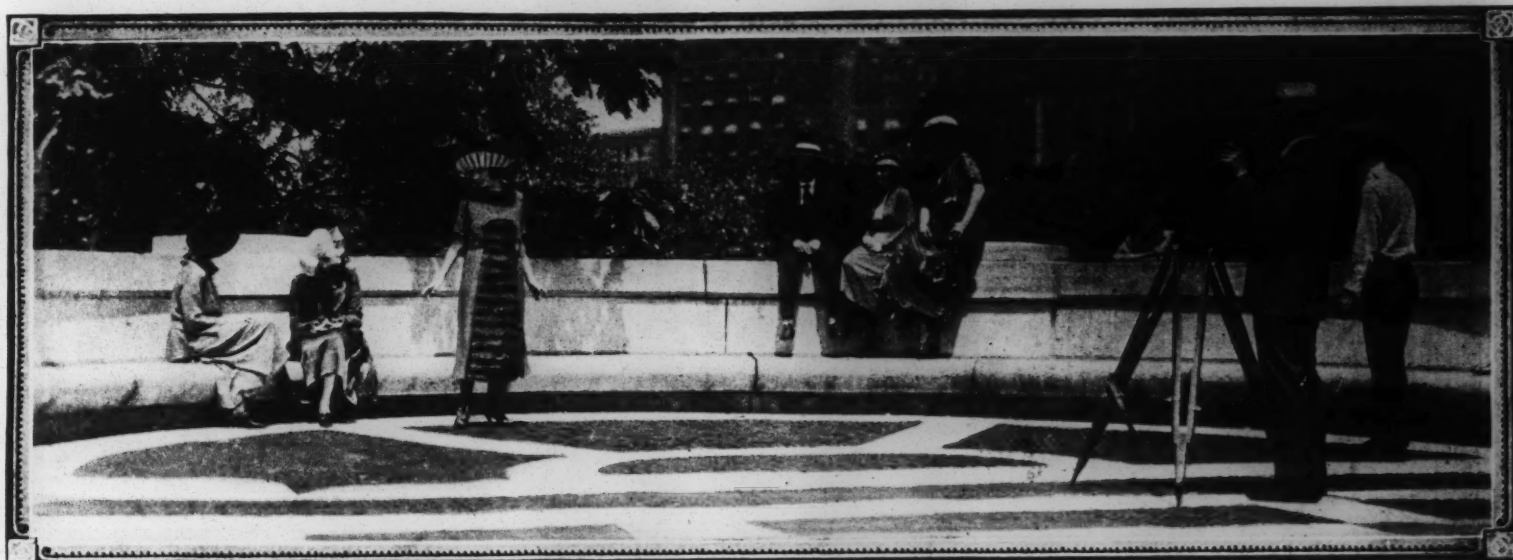


Old Masters

Above are three little maids from the theater displaying the very newest Fall styles. Lovers of fashion find in them feminine beauty arrayed in all its glory, fascinating girls smartly attired in raiment that is extremely modest but stylish. These girls look as fresh as daisies and being attractively garbed form a picture that will make any young man look twice in the hope that he may be on speaking terms with at least one of

them. Below we see the interesting operation of filming the actresses. Carolyn Trowbridge Lewis and Radnor-Lewis of the Old Masters studio are directing megaphone-less from the vantage point of the balustrade of the Soldiers and Sailors monument on Riverside Drive. The three little maids are assuming a naturalness of manner that is most appropriate in setting off the charm and daintiness of their costumes

Old Masters





(C) Abbe

Fair and Cooler



(C) Abbe

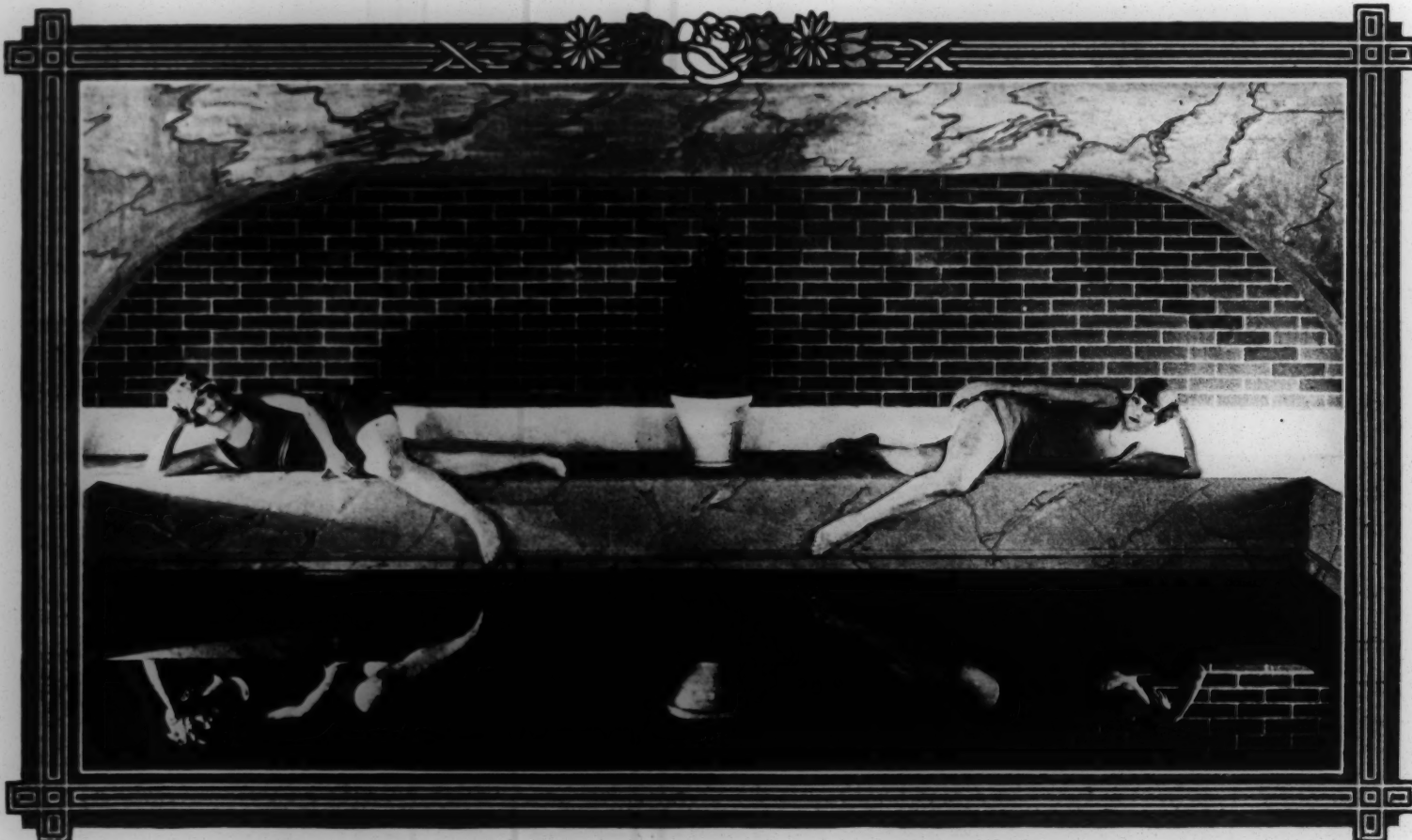
A new close-up of Mildred June, who is about to undress some nature-garbed potatoes. Miss June is down to peeling weight, with nothing on her knees but the Murphies. Paramount-Mack Sennett comedies find Miss June a handy bit of femininity to have around when a female background is necessary. If the eyes of the potatoes are not opened by Miss June's affectionate regard, then they must be woman haters.

Irene Tyner, one of the valued feminine links in the beauteous chain of Paramount-Mack Sennett comedies, may be Tyner in name and tiny in size, but she has hit upon a whole of an idea as to keeping cool in the face of camera fire.



(Below) This pair of mermaids appear to be perfectly comely whether in the water or out. They are two of the reasons why "Up in Mary's Attic" (Fine Arts) is a big film feature. One must see the picture to obtain the key to this scene, where the eternal feminine is so perfectly mirrored by the water below.

Mildred June dotes on hot weather. Named after the illustrious month that brings us roses and dog days, Miss June apparently has no immediate reason for giving up her present point of vantage. Miss June is with the Paramount-Mack Sennett Company.



"What Happened to Jones"

PART III

By Bryant Washburn

Synopsis of Parts I and II

Jimmie Jones having received an invitation to visit Bobbie Brown at Quiet Meadows, sets out with a couple of bottles of Scotch in his trunk. Bobbie's wife is a temperance worker and her sister is engaged to marry a reformer named Goodley, who is also visiting Quiet Meadows. When Jimmie registers at the hotel he finds himself in a nest of bootleggers and is about to be apprehended when he discovers that Goodley has missed his train. Thereupon he decides to impersonate the reformer and save himself from the police, little knowing that more complications are in store for him.

BOBBIIE made no answer, and before they had time to speak further the door flew open and Alvina rushed towards the 'city chap' with her arms stretched wide. "My knight, my lover," she cried, "you have come for me!"

Jimmie, in astonishment, looked first at Alvina and then at Bobbie. "It's all right," whispered the latter, "another sister-in-law. She is engaged to you by mail."

With a wry look on his face Jimmie acknowledged the greeting of the fair Alvina, who called aside to Bobbie. "Leave us, Robert. This moment is too sacred."

Reluctantly Bobbie departed. Jimmie's knees were wobbling as Alvina led him to the couch.

"Shall we sit down, beloved?"

He smothered his astonishment and they sat down, very uncomfortably. Also he allowed one eye to wander curiously on the strange lump which appeared beneath Alvina's alpaca gown, where the letters were again concealed.

She intercepted his look and placing her hand upon her bosom, said in

a soulful voice, "Guess what I have here, next to my heart?"

Jimmie reflected, regarding her askance, stroked his chin, twirled his side whiskers, and said, "From where I sit it looks like a box of candy."

Alvina simpered and slapped him on the wrist coyly. Drawing forth the package of letters with a dramatic gesture, she exclaimed, "Your love letters! I have slept with them under my pillow for years."

Jimmie looked at her painfully. "I wonder it didn't spoil the shape of your head," he muttered.

Brown from the doorway almost snickered, and signalled to Jimmie to keep up the farce. The latter braced himself, placed one arm about Alvina's lean shoulder, while she leaned her face close to his. One of his side chops tickled her in the ear and she drew back with a giggle.

"You have such ticklish whiskers—but I think they are lovely!"

Jimmie was aware of the fact that his hirsute adornment was none too substantial and was in apprehension lest she touch them and they should come off.

She held a letter up for him to read. 'Alvina Darling:' it ran, 'My heart yearns for you tonight. The garden and the moonlight are like Fairyland, and I want you by my side. Can you send me another \$5,000 for the cause? I kiss you Good-night. Anthony.'

"Did I write that?" demanded Jimmie.

She nodded.

"And did you send me the \$5,000?"

She shook her head coyly.

"I have already given you \$30,000, but as soon as we are married . . ." she paused and Jimmie's eyes opened widely as he began to realize that the eminent Anthony Goodley was little better than a crook.

"And," gushed Alvina, "I am ready to marry you tonight!"

Jimmie stole a glance at Bobbie in the doorway and the latter nodded as if to urge him to consent. Jimmie

was in a quandry and Alvina noticed his indecision.

"Anthony," she demanded, "have you been trifling with me? If you have I will sue you for breach of promise!"

"Oh, no, no, not at all, my dear," he assured her.

She leaned her head against his shoulder as she said, "To-night?"

Jimmie shivered and nodded, "Yes, tonight."

She lifted her lips for a kiss and Jones shivered some more. His glance stole towards the hall where Bobbie was still looking into the room, and at that moment Cissy appeared and stood beside Bobbie, whispering, "Aren't they affectionate?"

Jimmie took advantage of the opportunity and arose saying, "Here's your sister."

Just then Matilda entered and came over to take the troubled Mr. Jones by the hand as she said, "My dear Mr. Goodley, I am so glad you have come. I have just 'phoned the town hall and every seat is sold for your lecture."

Almost smiling, in spite of his friend's predicament, Bobbie said, "I am sure Mr. Goodley, we all will be glad to hear your views on the evils of tobacco."

The three women left the room and Bobbie and Jimmie were together. The latter collapsed into a chair.

"The next time you want any booze," he groaned, "come to town and get it."

Bobbie made no answer. Getting Goodley's book from the suit case, he brought it over and showed his friend the various chapters, including one on the Evils of Tobacco; and also a couple of charts showing two drops of nicotine being placed on the tongue of an inoffensive rabbit which in the second chart, was shown with its toes turned up to the daisies, thus showing the poisonous effect of the weed.

"Nothing to it," said Bobbie. "Just follow the directions. You will get away with it all right."

At that moment the door bell rang and the two looked towards the door while Jimmie rolled up the charts.

Brown went to the door and as he opened it staggered back with one hand to his head, for on the doorstep stood none other than the eminent Anthony Goodley himself. Jimmie also caught a glimpse of the reformer and hastily kicked the suit case behind the davenport.

Goodley entered and gave one glance at the disguised Jimmie, looking him up and down and twirling his whiskers, while Jimmie followed his example. The latter said, "Mr. Goodley, I believe?" The reformer bowed. Jimmie seized him warmly by the hand, shaking it familiarly.

Brown was in a tremor of excitement fearing the others would enter, but his friend continued: "My dear sir, I admire you so deeply that I wish to resemble you as much as possible."

The reformer was touched and returned the handshake as he murmured, "Imitation, my dear sir, is



Jons and Cissy guard the portals against a mob that believe him the imposter Anthony Goodley

the sincerest form of flattery."

As the newcomer removed his gloves Bobbie whispered to Jimmie, "Let's get him upstairs and swipe his clothes."

"And now, Mr. Goodley," he said, turning to the reformer. We will show you to your room."

They each took an arm and marched Goodley to the hall just as Cissy started down-stairs.

The boys by this time had succeeded in getting Goodley into the bath-room and the latter, with his head out of the door, called, "Tell the maid who is pressing my clothes to hurry. I must not disappoint my audience."

They nodded, closing the bathroom door, and with the reformer's clothes, ascended to the lower floor, grinning at each other. As they started into the living room they noticed Cissy, and Jimmie quickly gave his portion of the clothing to Bobbie, asking him to wait until he got the suit case, and entered the room. He stole behind Cissy, who was aware of his presence but pretended absorption in a book, watching him as he got the suit case and stole out of the room. He handed the grip to Bobbie, who hastily placed Goodley's clothes in it, while Jimmie returned to the living room and greeted Cissy.

"Are you fond of music," she asked, "or is that also an evil?"

"Oh, music hath charms," he answered.

"Do you play?"

He said, "No," but as she indicated the piano he turned pale, remembering that his clothing was inside the case. She strolled over to the instrument, sat down and began to play. She pretended to discover for the first time that it was not working right and made an effort to raise the

(Continued on page 124)



Bryant Washburn in "What Happened to Jones" (Paramount) impersonates the supposed reformer Goodley, thereby deceiving the trusting Alvina

"LI TING LANG"**Sessue Hayakawa in Robertson-Cole Romance**

Adapted by E. Richard Schayer from a story by Howard P. Rocky. Directed by Charles Swickard. Released by Robertson-Cole.

Li Ting Lang.....Sessue Hayakawa
 Bob Murray.....Allan Forrest
 Red Dalton.....Charles E. Mason
 Marion Halstead.....Doris Pawn
 Priscilla Mayhew.....Frances Raymond
 Prince Nu Chang.....Marc Robbins

Sessue Hayakawa can always be relied upon for something out of the ordinary in the way of a story. He is either an Oriental potentate involved in weird conspiracies, or a mysterious Hindu, or a peasant of Hawaii, and the result is nearly always very fascinating. In the present instance he is a Chinese prince who has been educated at an American university.

His companions do not know of his rank until a messenger from the much feared Empress comes to him with an imperial command to return at once as political conditions in China are becoming disturbing. He however prefers to remain where he is because of a girl. She is of the socially elite and her friends have become alarmed at her interest in an

Oriental. Particularly upset is her young American lover, Bob Murray, who does everything he can to separate the pair.

The Prince's refusal to return to China finally brings action from the Empress' envoy. He has the Prince's servant drug his wine and when the effect of death results, it is given out that he has committed suicide. This theory is easy to believe in view of the fact that the girl has at last been forced to see the impossibility of her marriage to the Chinaman, and has broken off their relations.

Several years later, the girl now married to her American lover, goes to China and falls into the hands of plotters who would kill her in order to bring the Prince into disgrace. But with the aid of some American sailors, the Prince saves her life and foils the plotters.

Sessue Hayakawa is his usual suave, sure self, and his support is good. Doris Pawn is particularly effective in the role of the heroine.

MARTIN.



(Above) Sessue Hayakawa as the Prince in "Li Ting Lang" (Robertson-Cole) appears suspicious of the Oriental envoy who stands with bowed head. Doris Pawn stands majestically awaiting the next turn in her love affairs

(Right) Sessue Hayakawa and Doris Pawn have a sweet little scene in "Li Ting Lang." Love is a wonderful thing yet there are barriers for even an Oriental noble to overcome. Hayakawa realizes that Doris is to wed another



"THE PRINCE CHAP"

William DeMille Directs Excellent Story for Paramount

Produced by Jessie L. Lasky. Adapted from original story of Edward Peple's by Olga Printzlau. Directed by William De Mille. Released by Paramount.

William Peyton Thomas Meighan
Runion Charles Ogle
Alice Travers Kathlyn Williams
Earl of Huntington Casson Ferguson
Phoebe Puckers Ann Forrest
Claudia (4 years old) Peaches Jackson
Claudia (8 years old) May Giraci
Claudia (18 years old) Lila Lee
Aunt Lillian Leighton
Ballington Bertie Jones
Claudia's Mother Florence Hart
Yadder Theodore Kosloff
Helmer Clarence Geldart
Housekeeper Agnes Maro

Children play an important part in the picturization of Edward Peple's charming story of "The Prince Chap." And by all means one must not forget Thomas Meighan in the summing up of photoplay work. In fact the cast as a whole is splendid. Kathlyn Williams lends admirable support and is attractive as Alice Travers. Lila Lee enters the picture toward the end as the grown-up ward of Peyton and who falls in love with her "guardie." Miss Lee is not only sweet in her film portrayal but dresses most attractively.

The play world is pretty familiar with the story of "The Prince Chap," but in the screen production William

DeMille has given it some picturesque and interesting angles that make it worth while in any place films are shown.

The old adage runs that "one touch of nature makes the whole world kin" and when that touch runs to kiddies then the kinship becomes all the more solidified.

Meighan is cast as the Prince Chap and like other roles that he has disposed of masterly imparts to the interpretation of the character expression, looks and finesse.

The picture has been given an elaborate and adequate production, with careful attention given to the minor details as well as the big scenes.

The scenario is well done, with the adaptation bringing out a love story that is happily ended when the guardian and sponsor for little Claudia learns that she loves him and that he loves her. There are some big scenes. A feature that is bound to strike a responsive chord here, there and everywhere is the festive Yuletide celebration when Claudia has presents brought in by brother artists of her "daddy."

VANCE.

Thomas Meighan and Kathlyn Williams have a spirited conversation about manners and morals with honors about even, judging from the expressions on their faces.



Here is the ragamuffin Phoebe Puckers with a wonderful interpretation given to the poor girl by Ann Forrest, some day sure to be a star

Thomas Meighan in "The Prince Chap" (Paramount) shows by his smile that he possesses a touch of nature that makes the whole world kin.—It is a smile that overcomes all obstacles



"THE CITY OF MASKS"

Paramount Presents Robert Warwick in McCutcheon Story

Story by George Barr McCutcheon. Scenario by Walter Woods. Directed by Thomas Heffron.

Tommy Trotter.....Robert Warwick
Miss Emsdale.....Lois Wilson
Bosky.....Theodore Kosloff
Con McFadden.....Edward Jobson
Stuyvesant Smith-Parvis.....J. M. Dumont
Mr. Smith-Parvis, Sr.....Robert Dunbar
Mrs. Smith-Parvis.....Helen Dunbar
Mrs. Jacobs.....Anne Schaefer
Deborah.....Frances Raymond
Carpenter.....William Boyd
Bramble.....George Berrell
Drouillard.....Snitz Edwards
Moody.....Richard Cummings
Detective.....T. E. Duncan

George Barr McCutcheon's novel, "The City of Masks," is a refreshing and entertaining photoplay in which the acting of Robert Warwick and Lois Wilson is delightful and the character work of Theodore Kosloff, Snitz Edwards, Edward Jobson and George Berrell is particularly good. Thomas Heffron directed the production.

Whether Robert Warwick is more likeable as Tommy Trotter, the handsome chauffeur, who handles the villain expertly, in lordly raiment at Mme. Deborah's Wednesday night functions, is a problem difficult of decision, because he does each so well.

The charm of the picture is in the

gathering of the nobility at Deborah's functions, to play at court for a few hours each week. These titled foreigners are far from their lordly or princely possessions and in reduced circumstances. During the week they are active with the ordinary occupations of other men and women. Thus the French duke is Drouillard a jeweler; Lord Bramble is a bookseller, and the Russian count is a struggling young violinist. At the weekly gatherings Moody, the old footman of Deborah's family, now a wealth antique dealer, returns to fill his former place. Incidentally, he supplies the furniture also. Con McFadden, the "boss" of the city, formerly the butler in England, also serves capably each week.

The story contains a pretty love story, involving Tommy Trotter and Miss Emsdale, really Lord Eric and Lady Jane, in this country chauffeur and governess; the machinations of Stuyvesant Smith-Parvis against Trotter to remove him so he may have Miss Emsdale, and the power and good nature of Con McFadden, the "boss."

KELLEY.



Robert Warwick in "The City of Masks" (Paramount) is in reality Lord Eric, but he has been forced to reduced circumstances, and so he assumes the garb of a chauffeur—a jealous chauffeur, we would say



"THE INFERIOR SEX"

Mayer Film Presents Mildred Harris at Her Best

Presented by Louis B. Mayer. Released by First National.
Ailsa Randall....Mildred Harris Chaplin
Knox Randall.....Milton Sills
Clarissa Mott-Smith.....Mary Alden
George Mott-Smith.....John Stepping
Porter Maddox.....Bertram Grassby
Captain Andy Drake...James O. Barrows

The plot of "The Inferior Sex" is as baffling of analysis as the eternal feminine herself, but its many marital themes are woven to a happy and consistent finale.

Mildred Harris charms anew in the role of Ailsa Randall, a lovely and spirituelle bride.

Chagrined at finding the lover of the honeymoon transformed into a business man with problems that seemed to exclude her own fair being, Ailsa invents an imaginary lover, who sends her flowers and endearing notes that fall into Husband Randall's hands and awaken the desired jealousy.

Clarissa Mott-Smith, Ailsa's hus-

band's sister, takes advantage of Ailsa's self-sent bouquets to cloak her own intrigue with Captain Andy Drake, who plays upon the lady's susceptibility to gain "inside information" on an oil deal, in which Ailsa's husband has invested heavily. Clarissa, with smooth-tongued insinuations makes her husband believe Ailsa is carrying on an affair with the irresistible Captain, and being an accommodating brother-in-law he informs Ailsa's husband that Ailsa has eloped with the captain.

The two pursuing husbands arrive at a wayside inn just in time to catch innocent Ailsa in an excited conversation with the ardent Captain, while Mrs. Mott-Smith cowers in an adjoining room. With rare generosity Ailsa bravely assumes the guilt, but by a clever bit of by-play apprises her husband of her innocence, and he in turn helps the affair through by branding it as a joke.

ELITA.

At the top there appears to be some doubt and misgiving on the part of the husband and wife, respectively played by Milton Sills and Mildred Harris-Chaplin in "The Inferior Sex" (First National)

Allegorically Mildred Harris-Chaplin is unquestionably the center of much attention, even the old and young making an appeal to demonstrate their true sincerity in this big scene from "The Inferior Sex"



Mildred Harris-Chaplin as the star of "The Inferior Sex" shown in meditation after looking in the mirror and having satisfied herself that she isn't an ugly old thing and that life really holds out much for her





Herbert Rawlinson in "Man and His Woman" (Pathe) in desperation has resorted to the use of hypodermics when he finds that the course of true love has not run smoothly

It is a dramatic episode, this struggle between the two strong wills of Herbert Rawlinson and Eulalie Jensen over the rights and privileges of married life

"MAN AND HIS WOMAN"

Rawlinson Stars in Thrilling Blackton Film

Produced and directed by J. Stuart Blackton. Story by Shannon Fife. Distributed by Pathe.
 Dr. Worthing.....Herbert Rawlinson
 Claire Eaton.....Eulalie Jensen
 Eve Cartier.....May McAvoy
 Hugh Conway.....Warren Chandler
 Dr. Elliott.....Louis Dean
 The Stranger.....Charles Kent

Imagine Herbert Rawlinson in an exacting heroic role, with a story that calls for every ounce of man power and which Rawlinson meets with dash and fitness and makes interesting every foot of the celluloid way! In a thrilling picture subject, produced and directed by J. Stuart Blackton, Rawlinson heads a company of players who hold attention from start to finish.

Rawlinson is a doctor of medicine who makes a supreme sacrifice to fight the White Plague in a far-away land, only to return and find his promised wife the willing mistress of one Hugh Conway. Then, Dr. Worthing went to pieces. From the very jaws of death Worthing is snatched, with the true love of a true woman named Eve Cartier, a trained nurse, responsible for his recovery.

But the story does not end there. It appears that the villain, Conway, becomes infatuated with the nurse and before one knows it makes the plot all the more intricate. Miss Eve tries to redeem the love of Claire and almost succeeds but later Conway dies in the whirling rapids and she resolves to let Eve and Worthing marry and enjoy the happiness of true marital bliss.

The picture is well directed and splendidly photographed. There are some tense minutes and for a time the onlooker is wholly in the dark as to what will be the ultimate outcome.

Assisting Rawlinson is May McAvoy, who does capitally as the nurse who was always unselfishly doing big things for others.

"Man and His Woman" is an original story by Shannon Fife and Le has stuck to his melodramatic theme in a way that gives the film action and continuity that are irresistible.

VANCE



"ONE HOUR BEFORE DAWN"

Hypnotism Forms Theme of Plot in Hampton Film

Directed by Henry King. Story by Mansfield Scott. Scenario by Fred Myton. Produced by Jesse D. Hampton. Star, H. B. Warner. Released by Pathe.

George Clayton.....H. B. Warner
Ellen Aldrich.....Anna Q. Nilsson
Bob Manning.....Augustus Phillips
Norman Osgood.....Frank Leigh
Harrison Kirke.....Howard Davis
Mrs. Montague.....Adele Farrington
Dorothy.....Lillian Rich
Mrs. Copeland.....Dorothy Hagan
Judge Copeland.....Thomas Guise
Fred Aldrich.....Ralph McCullough
Arthur.....Edward Burns
Inspector Steele.....Wilton Taylor

Things looked mighty dark for George Clayton when he thought he had killed Harrison Kirke and he had not only confessed that belief to his friend, Fred Aldrich, but was caught searching the room adjoining Kirke's for a knife, Clayton remembering that he had hidden one there after stabbing Kirke. Of course it proves only a dream. It seems the real murderer, Bob Manning, had overheard Clayton tell of his dream and had placed the knife there which the Inspector of Police found later.

Captions in the film tell us that this inspector's brains are in his head. He explains later that he knew Clayton did not commit the crime when Clayton failed to recognize the blood-stained knife when suddenly poked beneath his nose and that Clayton insisted he pushed the door in when the inspector showed that the door in mind swung toward him (Clayton). By a cleverly connived "bit" of dramatic stage work the inspector traps the real murderer and incidentally fastens the handcuffs upon Norman Osgood, the hypnotist, who also had an important hand in the murder.

Henry King, who directed, has done a mighty fine bit of photoplay work. In fact the success of the film depends greatly upon his clever direction. The cast handles itself with distinction and as a whole the picture is excellently portrayed. Henry B. Warner adds new laurels to his acting wreath and in some of the scenes is unusually good.—Vance.



Above shows Howard Davis pointing the finger of scorn at Frank Leigh and swearing revenge for hypnotic ridicule heaped upon the former. H. B. Warner looks on. At top H. B. Warner, star of "One Hour Before Dawn" (Pathe), gazes awe-stricken upon his own hands, which he believes are stained with the blood of the murdered Kirke

H. B. Warner teaches Howard Davis to treat a lady with more respect in the future

"CYNTHIA OF THE MINUTE"

Leah Baird in Gibraltar Mystery Picture Distributed by Pathe

From the novel by Louis Joseph Vance.
Cynthia.....Leah Baird
George Rhode.....Burr McIntosh
Bruce Crittenden.....Hugh Thompson
William Claret.....Alexander Gaden
Madame Savarin.....Mathilde Brundage
Lety Mureal.....Ruby Hoffman
Captain Bloch.....John Webb Dillon
Mr. Acklin.....William Welsh
Senor Perez.....Wallace Widdecombe
Directed by Perry Vekroff.

In filming Louis Joseph Vance's popular novel "Cynthia of the Minute," Gibraltar has done an excellent job. It has succeeded in accomplishing the very difficult task of keeping suspense right up to the last few feet of celluloid. It is a real mystery atmosphere.

The story concerns the doings of a group of unscrupulous men who concoct the scheme of loading a rich

cargo aboard a vessel called the "Cynthia" and sailing ostensibly for South America. On the way the idea is to send out fake wireless messages to the effect that the "Cynthia" has been sunk and her complete cargo lost. As a matter of fact it is their intention to remove the cargo to another boat and then sink the "Cynthia," thus collecting insurance and at the same time saving the cargo.

The scheme is excellent but it doesn't work. There is an old lady who has a large interest in the firm that owns the "Cynthia" and she suspects something. Therefore at the last minute she boards the vessel and announces her intention of sailing



with it. She has with her her young companion whom she has just engaged. There is also aboard a playwright who is down on his luck and is acting as purser.

As the voyage progresses the crew decides to get possession of the old lady's diamonds and a terrific fight develops in which practically everybody on board is involved. During the course of it the young companion makes her way to the wireless operator and covering him with her little revolver makes him send a message denying the fact that the "Cynthia" has been sunk. Eventually a government boat overtakes them and things are straightened out to the satisfaction of all except the villains.

Leah Baird looks stunning as the young companion and wears some beautiful gowns. Hugh Thompson is the playwright who in helping to round up the swindlers wins such newspaper notoriety that his play turns into a huge box office success. He gives a thoroughly good performance, as indeed does every member of the cast.

MARTIN.

Above is a striking close up of the charming Leah Baird starring in "Cynthia of the Minute" (Gibraltar). There is no doubt that she's a stunning woman

In the lower picture Hugh Thompson stands pat with a gun when an intrusion threatens the life of the heroine played by Leah Baird. In "Cynthia of the Minute" (Gibraltar) both Mr. Thompson and Miss Baird are called upon for exciting work



THE WEEK'S BROADWAY PICTURE SHOWS

THE CAPITOL

"Faust" Is Given Impressionable Musical Presentation

There are some excellent worthwhile features at the Capitol this week but perhaps the most striking is the play that strikes one's patriotism with such impinging fervor that the result is spontaneous. This awakening of the patriotic feeling which has fallen into a somewhat comatose state since the war ended came when Unit No. 2 was presented. This was entitled "Reminiscence" and was a stirring camera reproduction in colors by Prizma of the Victory Parade in Paris which had the Capitol Orchestra, directed by *Nathaniel Finston*, playing the national airs of the Allies as each country's military delegation marched by.

In full dress parade march the Belgians, Italians, English and last but not least, the Americans and one can imagine the dormant patriotism being aroused when *Finston's* musicians played the tunes that befitted the soldiery. Then there was a division of applause later when Unit No. 4—the Capitol News—showed some closeups of the respective Presidential candidates, namely Governor Cox and Senator Harding.

An undeniably pleasing feature as Unit No. 1 with the Capitol Orchestra and the Capitol ensemble and soloists presenting a series of especially arranged scenes from "Faust" (Gounod), which enabled *Sudworth Frasier* as Faust, *Wilfred Glenn* as Mephistopheles, *Irene Williams* as Marguerite and *Bertram Peacock* as Valentine taking part in solos and duets and trios that were heartily applauded.

Unit No. 3 was styled "Interpretative Dance Creation" with the artists being *Mlle. Gambarelli* and *A. Oumansky*, the arrangement being the work of *Alexander Oumansky*, regularly engaged as the ballet master at the Capitol. The musical accompaniment was taken from "Souvenir" (Drdla).

Unit No. 5 was entitled "At Dawning" (Cadman), a Capitol ensemble that was splendidly arranged.

Following the *H. B. Warner* film, came Unit No. 7, "A Suburban Lay," which had the Capitol male quartette, comprising Messrs. *Frasier, Peacock, Glenn* and *George Allen* singing harmoniously.

Unit No. 8 offered *Harold Lloyd* in "High and Dizzy" (Pathe), which was directed by *Hal Roach*. *Lloyd* stands alone in his style of work and in this subject works up some new and original comedy stunts that establishes *Lloyd* as "unusual."

The Capitol organ got a splendid workout when *Arthur Depew* played a specially chosen number. VANCE.

THE RIALTO

"The City of Masks" Heads Good Program

What is regarded by many as *George Barr McCutcheon's* best story is presented at the Rialto this week. It is a Paramount production entitled "The City of Masks."

Are there masquerading noblemen and ladies of the blood in New York

"Faust" Pretty Feature at Capitol—Paramount Features "The City of Masks" at Rialto and "The Prince Chap" at Rivoli—Big Film at Strand

working as chauffeurs and governesses; starving and learning? And do they know one another and meet once in so often, all togged out in their regalia? Probably not. But the Rialto audiences cared little. They joined in the masquerade, shuddered at the young society fop's attempts to wreck two lives and applauded *McFadden*, the political boss who masquerades as a butler, when he interfered just in time. *Thomas Heffron* directed. In the cast are *Robert Warwick*, *Lois Wilson*, *Theodore Kosloff*, *Edward Jobson*, *J. M. Dumont*, *Robert Dunbar*, *Helen Dunbar*, *Anne Schaefer*, *Frances Raymond*, *William Boyd*, *George Berrell*, *Snitz Edwards*, *Richard Cummings* and *T. E. Duncan*.

The organ solo, played by *John Priest*, is *Richard Wagner's* "Pilgrims' Chorus." KELLEY.

THE RIVOLI

"The Prince Chap" Proves Big Card

When the heat is burning up Broadway one can find the interior of the Rivoli a cool place to escape the humidity and the Rivoli management has the place all decked out in summerish attire that makes the inside all the more alluring and attractive.

The Rivoli has for its film card, the *William DeMille* production of "The Prince Chap," which is one of the Paramount's newest features,

ment of the sort that enhanced the pictorial value.

What was termed "A Carnival Episode" (Robert Schuman) proved an entertaining dancing pantomime arranged by *Paul Oskar*, with *Oskar* impersonating Harlequin, *May Kitchen* as Colombine and *Mitchel Anthony* as Panthaloan. Each artist acquitted himself creditably and gracefully.

After the showing of "The Prince Chap," *Vincent Bach*, programmed as "trumpet virtuoso," played "Recollections of Prague" (Theodore Hoch) with ease and expression. *Bach's* interpretation of the Hoch music was a finished product.

Next appeared the Chaplin film followed by an organ solo, "Intermezzo" (Pietro Mascagni) by *Firmin Swinnen*. VANCE.

THE STRAND

"The Inferior Sex" Feature of Superior Program

Like the perverse feminine it portrays, "The Inferior Sex" is in substance a happy contradiction of its title. For the many amusing and semi-tragic situations are conceived and executed by the "weaker sex" with a high-handed skill that completely disarms and befuddles "superior masculinity."

"The Inferior Sex" is altogether human, an effervescent concoction of breakfast quarrels, indiscreet but harmless flirtations, oil wells and ecstatic reconciliations, served with a piquancy that holds a new savor even for the post graduate in matrimony.

Tschaikowsky's Capriccio Italian is the musical offering of the Strand Symphony Orchestra, the rendition being made unusually effective by a Venetian setting, which reflects all the moods of the alternately dreamy and joyous melody.

The Strand Topical Review keeps abreast of current events, including the Boy Scouts big affair, auto races, sporting and yachting activities, scenes from the ceremonies commemorating the tears and triumphs of Verdun and family groups of the Presidential nominees.

"High and Dizzy," a Pathe comedy film, featuring *Harold Lloyd*, in a side-splitting mixture of the things that happen in a newly made doctor's life, the results of drinking too much "home brew" and of falling in love on first sight with a sleep-walking beauty. While pursuing the fair somnambulist *Lloyd* finds himself on the narrow coping of a sky-scraper hotel, in a high and dizzy predication that holds many thrills for the audience.

"Out of the Inkwell," another of *Max Fleisher's* entertaining comedy cartoons, pleases both the grown-ups and the little people with its wholesome fun.

Catherine Stang, violinist, repeated her last week's success with a vivacious rendition of *Rehfeld's Spanish Dance* and a pathos-touched solo of *Nevin's Rosary*.

Redferne Hollinshead, tenor, appeals to the popular fancy by singing *Von Tilzer's Forever Is a Long, Long Time* and *O'Hara's All Erin Is Calling Mahoureen* with appealing tenderness. ELITA.



When is a bed not a bed? When one finds it a hiding place from insistent disturbers. Ruth Stonehouse in an amusing scene in Metro's "Parlor, Bedroom and Bath" film production

A Paramount-Mack Sennett comedy, "The Quack Doctor," is a pleasant bit of farce slapstick. "Creation's Morning," a Story-art scenic, is one of the most pleasing bits of photography that has been shown on Broadway in some time. Besides the beauty of the "shots" it has a story that holds the attention. The Rialto magazine, which includes a funny Marcus production, was the fourth film offering.

The overture, *Mr. Riesenfeld* and *Lion Vanderheim* conducting, is the finale movement of "Scheherazade" by *Nicholas Rimsky-Korsakov*. *Ruth Kellogg Waite*, soprano, sings *Kiss Me Again* from *Victor Herbert's* "Mlle. Modiste," in a voice that gives a great deal of promise. A dance interlude by *W. Foote* presents this young dancer again to an audience that always has applauded him. *Edorodo Albano*, baritone, sings the aria from *Meyerbeer's* "Dinorah,"

with *Thomas Meighan* starring. Broadway vaudevillians familiar with the work of little *Lila Lee* when she cavorted in the "big time" houses under *Gus Edwards'* tutelage are also dropping in to watch *Miss Lee* in the *DeMille* picture. *Miss Lee* is both winsome and attractive and shows capabilities.

While the *Meighan* subject is sufficient entertainment for the price of admission there are some enjoyable musical features and a *Charles Chaplin* subject, "The Immigrant" that causes gales of laughter.

The Rivoli musicians have quite a workout, the overture being the Ballet music from "The Queen of Sheba" (Karl Goldmark) that was effectively played. This overture contains considerable Oriental color and started off the Rivoli program nicely.

The Rivoli Pictorial had more than passing interest with the arrange-



No, this ain't a song and dance—it's just the start of a romance
For the girlie makes her entrance to the plot,
They've invited her to sup, but the lift is going up
And her nose is doing likewise, sure as not;
Let this be a warning to you, if a friend tries to "home-brew"
you
Do it gently, Oh! But surely—take his life!
It exploded, and to save it buxom Cuthbert kindly gave it
To friend Harold who observes his future wife.



Now you see they're well acquainted, so sit up if you have fainted,
For they want to get a number—that's the truth!
They are both in quite a hurry but the phone girl—she should
worry!
They serve coffee and hot doughnuts in some booths;
"Give us quick,—two-eight-one apple, for we want to rent a
chapel,
If you've got a number handy that is right?
If you haven't, try another, or perhaps you've got a brother,
Who's a parson who would marry us for spite!"

"High and Dizzy"

BY HERBERT B. CROOKER

(A Harold Lloyd Comedy Released by Pathe)

You, I know, have oft been wishin' to get in this quaint condition
When the world is just a mass of skating rinks!
To drink only milk you'll vow, but some kind chap will steal
your cow
And there isn't any sense in whitewash drinks;
Sadly now our mighty nation has locked up all dissipation
And you have to own a bank to bet a "stew."
But this fellow has a friend, who has a friend, who has a friend,
And he's just uncorked a gallon of home brew!



Here's a sprightly situation which should cause a complication
(If 'twas you, or I, would we be very mad?)
Don't read faster! Reader tarry!—It's the girl he'd like to marry
And he's apt to do it, we might add;
Mildred is a sly sleep walker and we wouldn't want to balk her
But she's walked in Harold's bed-room by mistake,
Now we trust this explanation will smooth out the complications,
It's an error that most anyone might make.



Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Von Stroheim Selects Marguerite Armstrong for Leading Woman—Ernest Warde Buys Mansion—Universal Opens Studios to Visitors on Sunday

A MAMMOTH vault to hold more than ten million feet of raw film is being constructed in Hollywood, opposite the Jasper Studios, by the Eastman Kodak Company. J. E. Brulatour is at the head of the project.

Eric Von Stroheim has obtained a leading woman for "Foolish Wives," his next production. Von interviewed some 500 pretty girls before he got the right one, but now he claims he has a find in one, he has named Marguerite Armstrong.

Mary Miles Minter has

The Flying Habit

Mary took a trip up to Santa Barbara via plane the other day and now she is insisting on learning to be an aviatrix against mother's wish.

Eva Novak, it is reported, has signed a starring contract with Universal.

Conrad Nagel is to play opposite Bebe Daniels in her second starring vehicle. Looks as if Nagel was here to stay.

Charles Hutchinson, the "Whirlwinder," is on the tenth chapter of his newest episodic thriller. W. S. Van Dyke is megaphoning.

Olive Thomas has deserted the coats for New York. With the desertion of Miss Thomas, the last of the Selznick cohorts has left town.

Bessie Barriscale and her company just returned from location at Pleasanton, Cal. Sounds like a nice place, but they say the mercury sticks around the century mark most of the time.

Margery Wilson has completed her first comedy. Miss Wilson wielded the magaphone in addition to playing the leading role.

A New Cinema Concern

the Dial Film Company, has put finis to its initial picture. "The Tiger's Coat" is the title and it was directed by Roy S. Clements. Myrtle Steadman and Lawson Butt have the important parts.

Hewlings Mumper, vice-president of B. B. Hampton productions has gone East to attend to the exploitation of several celluloid products.

Ernest Warde is the latest to buy a mansion. His is located north of Santa Monica.

Victory Bateman, ex-stage star, is at Brunton's, appearing in "The Devil to Pay."

Harry Carey is enjoying life on the desert—that is if that kind of life can be enjoyed at this particular time of year. Scenes for "Sundown Slim" made it necessary for Carey to take the trip.

More circus stuff. Reeves Eason is going to make a

Three-Ring Thriller

for Universal.

Director George Cox took off a few days to attend the Democratic convention at San Francisco. Cox declares that the delegates have it all over actors for temperament.

June Mathis is preparing the script for "The Four Horsemen of the Apocalypse" by Ibanez. Rex Ingram will direct it for Metro.

Edward Connelly is nursing his eyes back to proper shape. The glare of the Cooper-Hewitts impaired them to such an extent that Connelly had to remain at home for a few days.

Al Green has scraped together two football teams for scenes in Jack Pickford's next Goldwyn picture.

Beatrice LaPlante isn't married yet. The other day at a fashionable hotel a mystic was asked when Miss LaPlante would get a divorce. "In a very short time," was the answer. And the mystic doesn't know yet that he fell into a trap.

Rosemary Theby, rumors have it, designed her own gowns for her role opposite Otis Skinner in "Kismet."

Katherine MacDonald is at Laguna Beach. She just finished starring in "Curtain" for First National.

Real Live Advertising

Every Sunday afternoon the gates of the studio are thrown open to the thousands of tourists. Naturally after seeing Universal studio the visitors are apt to want to see Universal pictures.

So far this week no actor or actress has announced his or her intention of going to Europe, China or some other equally known place. Maybe the epidemic of traveling fever has passed on.

William Lyon West, film heavy, leading man, etc, captured third place in the hammer throw in the Western Olympic tryouts held recently in Pasadena.

Paul Hurst is back from Mexico with certain valuable articles that

Charlie's latest picture, as well, has let it be known that the famous comedian has completed his current picture.

Dot Devore, the pretty little Christie heroine, has been loaned to Charles Ray for "Forty-five Minutes From Broadway."

C. A. Willat has been elected vice-president of the National Film Company.

Mike Corper and Guy Price were seen sweatin' blood at the eighteenth hole on the Griffith links the other day. "What's the matter?" a friend asked. "Oh, nothing," said Corper, "except we got ten bucks on this hole." Price won the hole.

Metro has been made a regular Hawaii for Doraldina's first picture, "The Passion Fruit."

In order to get a couple of days off over the Fourth Viola Dana forced her company to work three nights in a row.

Judge Willis Brown is

To Devote His Time

to making two-reel comedies.

Ida May Park, now an independent director, is at work on her initial production. It is called for the present, "Red Potage."

E. M. Post, Metro, is about to go to Roumania to study conditions there for the Red Cross. Post is a veteran of the World War, having seen service in the Argonne.

A watchman is on guard at Metro keeping his eyes on a pawnshop used for "Someone in the House." It is rumored that all the players had to pawn their junk to go on vacations—so the shop looks like a real one.

May Allison is back at the Metro studios in Hollywood after spending a week on her third trip to Santa Barbara, Cal., for "The Cheater," by Henry Arthur Jones.

Dorothy Churchill, voice pupil of Jean de Reszke and Yvette Guilbert in Paris, and who has entertained many royal families, is now with the National Film Corporation of America. Miss Churchill will be seen in a series of screen farces.

William Conklin, leading man for Thomas H. Ince, believes he is the best hiker in the Los Angeles film colony. Getting over the ground rapidly on foot is one of his outdoor hobbies. Three mornings a week he hikes from his Hollywood home to Culver City.

Al St. John will have earned—and what is more important he will have received—more than \$50,000 in 1920. Five years ago he was earning three dollars a day, when he was a carpenter in Los Angeles. To-day he is shooting comedy scenes at his own studio, producing and directing his own films.

Olive Thomas is said to be able to get her makeup on and off faster than any other actress on the stage. She can change from a sixteen-year-old girl into a woman of society in an amazingly short period of time.

Edith Hallor, who stars in Weber productions, is an accomplished musician.



HOPE HAMPTON

Star in Metro pictures and her three valuable Pekinese dogs. Each is said to exceed \$1000 in value. Miss Hampton finds delight in caring for these canines during her spare time

Hope Loring is to do the next scenario for Edgar Lewis.

Bill Duncan and Edith Johnson made a trip to Denver to represent Vitagraph at the annual convention of the Rocky Mountain Screen Club.

Universal is the first studio to get wise to some

were stolen from him a while back. Outing Chester Pictures

New Studio

will be ready by September 1. It is in the heart of Hollywood.

Ed Biby, casting director at the Chaplin studios, and heavy in

SCREEN NEWS OF THE WEEK

DR. STEWART TELLS FILM PLANS

President of Film-Lore Producing Co. Believes in Getting the Best Stories—To Look After Every Picture Detail

DR. Alexandre A. Stuart, President and Manager General of the Film-Lore Productions Co., Inc., in speaking of the film industry said that among the significant requirements of a motion picture executive is the ability to judge and select adequate stories for filming. Expert knowledge of the requirements of the public is also necessary in order to guide intelligently the production staff in the making of pictures of timely need and demand. Dr. Stuart in speaking of his new organization, the Film-Lore Productions Co., Inc., said: "Our organization has been formed to produce photo-plays of the highest artistic and commercial type. We have an unusual organization of people of broad experience and scholarship in this field, and we feel sure that in our forward strides our productions will fill a much felt want. We purpose big things, and shall endeavor to produce features that will contain every element of

box office attractions. The material will be obtained from powerful original stories and the real treasures of literature, science and art will be incorporated into our films and thus they will have an educational as well as a gripping entertainment value. We realize that the story is the most vital point of production, and we have therefore made it the center of our activities. Our policy will be an all star cast, thus putting each character of strong stories into capable hands.

In order to obtain local color and correct atmosphere for the production of "Brain Cinema," the first Special Feature of the Film-Lore Productions, Dr. A. A. Stuart, the President and Manager General, is arranging to send the all star cast and the production staff to Scotland, where the story will be filmed. Most of the action takes place in and around historic Edinburgh and the Highlands.

WILL VOTE ON SUNDAY SHOWS

People of Baltimore to Decide Question at Polls

Of more than local importance because of its bearing on the question of the Sunday opening of motion picture theaters in other states is the decision of the Superior Court of Maryland upholding the referendum law for Baltimore, a copy of which has just been received by the National Association of the Motion Picture Industry. The court has held that the question of whether or not the theaters should be open is a proper one to submit to the people.

This decision is a defeat for the Lord's Day Alliance which appealed to the courts to prevent the people from deciding for themselves whether or not they could have the motion picture theaters open Sunday afternoons and evenings. Defeated in the Legislature, after Governor Ritchie signed the bill, this organization started legal action to prevent the Supervisors of Election from printing the question on the ballots.

Town Uses Film in Expansion Campaign

A motion picture just made by the Industrial Department of the Universal Film Company is to play a large part in an industrial campaign launched in the State of Vermont.

The town of Springfield, Vt., has had itself "moved" as an important part of a plea for the industrial expansion of the State.

"Mormon Maid" Selected

"A Mormon Maid," featuring Mae Murray, Hobart Bosworth and Frank Borzage has been selected and approved as the first feature for revival in the "American Films For American Theaters" campaign of the American Educational Motion Picture Association.

Cast of "Palace of Darkened Windows"

The cast of "The Palace of Darkened Windows," a National Picture Theatres, Inc., production recently completed under the direction of Henry Kolker at the Selznick west coast studios, comprises Claire Anderson, Jay Belasco, Arthur Edmund Carew, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaew and Virginia True Boardman.

Walcamp Company Returns

After a six months' tour in the Orient, taking scenes for a new Universal serial, "The Dragon's Net," Marie Walcamp and her company have reached San Francisco. The Walcamp party left Seattle for Japan last October, carrying a company of eighteen persons, and many tons of baggage.

Cast of "The Round-Up"

Supporting Roscoe Arbuckle in the Paramount production of "The Round-Up" is a cast which includes Tom Forman, who also wrote the scenario for "The Round-Up," Mabel Julianne Scott, Irving Cummings, Wallace Beery, Jean Acker.

Cast of "Civilian Clothes"

Supporting Thomas Meighan in the Paramount production of "Civilian Clothes" Martha Mansfield, Marie Shotwell, Frank Losee, Maude Turner Gordon, Alfred Hickman, Warren Cooke, Albert Gran, Isabelle Garrison, Halbert Brown and Kathryn Hildreth.

Errol to Make a Picture

Leon Errol will star in a two-reel comedy, entitled "Buggins." It will be released by Reelcraft.



GUY EMPEY

Star of "Oil," an Empey special, dressed up to kill and nothing to do but admire the fireworks on his left hand

Salisbury Now Has Own Company

Monroe Salisbury has launched his own company and will immediately begin the filming of "The Barbarian." His company will be known as the "Monroe Salisbury Players" and the star has announced that every member of the cast will receive full recognition. He first won screen recognition as Allesandro the Indian in "Ramona"

Billie Burke's Next

Marking a departure from the type of plays in which she has been appearing, the first picture which Billie Burke will make under her new contract for a series of Paramount Arctcraft pictures will be "The Frisky Mrs. Johnson," an adaptation of the comedy by Clyde Fitch. It is somewhat in a more serious vein than the stories which Miss Burke has heretofore appeared in.

Will Rogers' Next

Having finished his work in "Cupid, The Cowpuncher," a story by Eleanor Gates, produced by Goldwyn Pictures Corporation at the Culver City Studios, Will Rogers is waiting for the completion of the continuity of "Old Hutch," Garret Smith's story that ran in the *Saturday Evening Post*.

Flanagan-Edwards Comedies

A series of two-reel comedies featuring the vaudeville team of Eddie Flanagan and Georgia Edwards, produced by the National Film Corporation of America, will be released by the Goldwyn Distributing Corporation under the Capitol comedies trade-mark.

Gets Compson Films

Betty Compson pictures are to be distributed by the Goldwin company. The first one is "Prisoners of Love," by Catherine Henry.

IS THAT SO!

Upon the conclusion of her work in "The Sin That Was His," Selznick, in which Lulu Warrenton played an important characterization, the pioneer actress left the coast to attend to property and other interests.

The first photoplay under the producing parentage of the Cayuga Pictures, Inc., which features Robert Gordon, is being filmed, the company on location near Ithaca, New York.

Florence Deshon, having completed her work in "Curtain," by Rita Weiman, at the Katherine MacDonald studio, took a short vacation attending the Democratic convention.

Vincent Coleman, who divides his time between the screen and the stage, has just completed the leading role opposite Constance Talmadge in "Good References," and will open shortly at Asbury Park in the leading male role of Edgar MacGregor's "In Self Defense," which is now in rehearsal.

Herbert Rawlinson has promised himself a much needed vacation and after sixteen weeks of steady work without a day's intermission he has left for the Isle of Nantucket, Mass., where he will remain until his next picture is ready.

Dorothy Devore, the brunette beauty in Christie's garden of girls, has been loaned to Charles Ray for an important part in "Forty-five Minutes From Broadway."

Wallace Beery has an important part in "813," being produced at the Christie studios for Robertson-Cole.

Charles Mailles, Margaret Livingston and Wade Boteler have been selected to support Douglas MacLean in "When Johnny Comes Marching Home."

Betty Blythe, who has recently completed "Nomads of the North" for First National, has purchased property on Calhoun Drive opposite the residence of S. Warren Kerrigan.

Jerome Storm, the director, is being entertained during his stay in New York by Robert Gordon, who worked under Mr. Storm's direction in the Ince production, "The Hired Man."

Vera Gordon of "Humoresque" is to enter vaudeville in "Up to Date," an act written by Ann Irish.

Work on Pinero's drama, "Mid-Channel," with Clara Kimball Young in the role made famous by Ethel Barrymore, has been begun at the Garson Studios in Los Angeles. Harry Garson is personally directing the production.

Mira Nivska has joined the cast of "What's in a Name," appearing in an unusual dance of her own creation.

Julian Eltinge is to return to motion pictures in "The Adventuress," a Republic production.

Anna Q. Nilsson's body appears attached to Lila Lee's hands in "The Fighting Chance," just completed as a Paramount Arctcraft special. When the picture was finished it was found that scenes were needed showing Miss Nilsson holding the "fatal letter." As she was on vacation, a search for a pair of hands as pretty as her own was made. Miss Lee had them.

SCREEN NEWS OF THE WEEK

BRADY BACK IN FILM MAKING Producer Takes Peerless Studio in Fort Lee to Picturize "Life"

THAT William A. Brady was in earnest when he announced elaborate plans for the resumption of picture manufacture was substantiated this week when Brady took possession of the Peerless Studio at Fort Lee N. J., and started the preliminary activities for the filming of "Life."

Travers Vale, a well-known director, has joined the Brady forces and is handling the direction of the Brady melodrama. "Life" will be given an elaborate staging and is expected to

be ready for screen release by September 25 next.

Report has it that "Life" will be followed by the filming of "The Man Who Came Back," which was one of Brady's stage productions and which had quite a success. In fact this play had such a run that Brady is understood to have refused an offer of \$250,000 for its picture rights.

"Life" will have a typical American locale, with some realistic scenes to be shown of Sing Sing to bear up the dramatic atmosphere of the theme.

To Adorn a Fan

Eileen Percy, the dainty and delightful star of William Fox, achieved new distinction when she was selected by the Moxie Company to adorn the front of a fan which that company is planning to give nation-wide distribution as a hot weather novelty.

Forestry School Films

Motion picture photography as a means of public education will be taken up on a broad scale by the New York State College of Forestry at Syracuse, as part of its campaign to teach the State of New York the need for reforesting the idle lands which should be growing the state's future timber supply, and pulp wood for the manufacture of the nation's newspapers.

Sennett has New York Offices

The Mack Sennett Comedy Productions have leased offices at Room No. 302 Capitol Theater Bldg., as permanent New York Headquarters with E. M. Asher, Mr. Sennett's personal representative in charge. It was found necessary to establish these headquarters due to the tremendous growth of Mr. Sennett's activities.

Sue Film Actress

Dolores Casinelli, motion picture actress residing in West Eighty-sixth street, has been named defendant in two suits for damages in the Supreme Court, the first brought by Roza Probanzano, being based upon injuries received by the plaintiff at Forty-Seventh street and Lexington Avenue on January 24, when she declares she was run down by the defendant's automobile. Mrs. Probanzano demands \$10,000.

The plaintiff in the second action, Coligero Probanzano, is the husband of Rosa Probanzano, and demands \$5,000 for loss of her services. The plaintiffs live in East Nineteenth Street.

"My Own United States" Again

"My Own United States," the historical drama dealing with the lives of Aaron Burr and Alexander Hamilton, which was produced by the Frohman Amusement Corporation, and released through the Metro Pictures Corporation, is to be reissued. "My Own United States" has as its star Arnold Daly. It will be ready for release about Sept. 1.

Kohn Films to Be Made at San Mateo, Cal.

San Francisco's drive to make the city the center of the motion picture production industry gathered definite headway today with the signing of a contract by the Marion Kohn Productions management for the rental of the \$1,000,000 studio plant to be erected by the Golden Gate Cinema Studios Corporation on its site of 105 acres in San Mateo, on the Burlingame boundary line.

Arline Pretty to Head Cast

Arline Pretty, who has the leading feminine role in the special all-star production, "The Valley of Doubt," by Willard Mack, soon to be released by Selznick, has been signed by William A. Brady to head the cast of his screen adaptation of the melodrama, "Life," work upon which has started at the Peerless Studio, Fort Lee, under the direction of Travers Vale.

Louise Lovely to Star

William Fox has signed Louise Lovely for a long term of years to star in a series of her own productions. Miss Lovely has been with the Fox Company for the past two years during which time she has played opposite William Farnum in seven features. She has also appeared opposite William Russell, and is at present completing a Fox special with Ormer Locklear. Her first picture will be made under the direction of James Hogan.

Finish Leonard Serial

The final episode of the Benny Leonard serial "The Evil Eye" has been completed. The directorial staff consisting of Wally Van, J. Gordon Cooper and Al Hall arrived in New York from Los Angeles this week. Stuart Holmes, who played the "heavy" throughout the serial remained on the coast. He has been cast for a new Metro special.

NEW FILM COMPANY Col. William Selig in Newly Formed Picture Concern

The sails have been all set for the active return of Colonel William Selig, the famous Chicago film manufacturer and one of the pioneers of the industry, to picture making. Mr. Selig is announced as one of the main factors in a newly formed film company that has Harry Byron, a wealthy Texas oil operator, financially associated with the Chicago film man. On June 26 the company was chartered with a capitalization given as \$10,000,000.

It is understood that the Selig Company will build a new Californian studio where work will start as soon as the building is ready.

One of the first things the new company did was to place Mabelle Heikes Justice under an exclusive contract, said to be twenty-one years, with all scenarios to be written by her.

For some time there has been all sorts of speculation as to the proposed film activities of Mr. Selig but the Byron affiliation confirms his real plans.

Fine Arts' Big Plans

Contracts for the distribution through independent exchanges of twenty-six super-special productions a year have been closed by Fine Arts Pictures, Inc. The new producing company will start production work on its first picture immediately and it will be ready for distribution by Sept. 30. The pictures will be released one every two weeks.

Films Willard Mack Story

The screen version of an original story by Willard Mack, is announced as an August release by Frank G. Hall. It is titled "The Common Sin" and co-stars Grace Darling and Rod La Rocque.



A crucial moment for May Allison in Metro's production of "The Cheater." Her instincts warn her of danger



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replaces wood spokes, utilizing regular wood wheel hub assembly. |

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"What Happened to Jones"

(Continued from page 109)

lid but Jimmie kept his elbow planted upon it casually. "Don't worry," he said, "we can have the piano looked into later."

Cissy repressed a smile with difficulty. Rising from the piano, she said to Jimmie, "You are fond of pictures, aren't you?"

"Pictures!" he echoed.

She nodded and drew forth the clipping.

"Where did you get that?" he asked.

She did not reply, but went on. "And I take it that you are fond of the bottle." Mystified, Jimmie said nothing, while she leaned quite closely toward him and looked at his whiskers.

"You appear to be simply stuck on whiskers," she murmured, "or rather, they are stuck on you."

Apprehensively, he placed his hand to his side chops and they came off. Taking pity on him Cissy replaced the camouflage upon his face, sticking it down with her handkerchief, and shook her finger at him as she said, "I know you, Jimmie Jones. I know all about you. You are the one they want for bootlegging!"

Jimmie collapsed on the couch. "Please don't give me away," he begged, "besides being the sweetest and prettiest girl I ever saw in my life you look like a good scout and I will tell you the whole truth," which he proceeded to do. And then taking Cissy to the window showed her the policeman hiding in the garden.

"Please don't give me away," he whispered, "and help us keep Goodley under cover."

Before she could reply Bobbie entered, coughed and went out again. Cissy nodded to Jimmie and at that moment Matilda and Alvina entered, followed by Bobbie with the easel and charts, and Alvina went over to take Jimmie's arm. "I am all aflutter to hear you lecture!" she cried.

As the group left the house for the waiting automobile they found the two officers standing in conversation with the chauffeur. They scrutinized the party with great care and one of the officers, examining Jimmie with suspicious eyes, said, "I reckon I'll take in this lecture myself."

Cissy did not get in the machine, declaring that she had an attack of hay fever. One of the officers climbed in the car and as it moved away Jimmie looked back at Cissy who waved to him in a friendly manner and he felt relieved.

Mr. Goodley had meantime completed his bath and returned to the bedroom seeking his clothes. Not being able to find them and unable to alarm any one, he wrapped himself carefully in a blanket and sat dejectedly on the bed.

At the hall the groups were beginning to enter and anyone watching might have seen that beneath the coats of several of the men were secreted packages of eggs, vegetables, etc.

Jimmie was duly introduced by Matilda and, accompanied by the rest of the party, he marched down the aisle, the cynosure of all eyes. Jimmie might have felt far more uncomfortable had he realized in a wooded patch some distance from the hall a group were engaged in pre-

paring a cauldron of tar and tearing open a number of feather pillows, but he didn't know it and Bobbie and Jimmie gained the stage, while the officer took a seat in the wings.

The stage was quickly prepared and behind the drop the disguised Mr. Jimmie assumed an oratorical pose and waited for the ordeal.

At the Brown home Goodley was impatiently pacing his room while Cissy downstairs looked out the window, and caught sight of the other officer, who was still on watch. Drawing back, she went to the piano and taking the clothes therefrom, stood wondering what to do.

By this time the curtain had risen and Jimmie began, "Brethren and Sisters, I bear you a message to-night against the iniquitous nicotine." He lifted the front page of the chart, revealing the words, "The Evils of Tobacco." The officer took a large chew of tobacco and spat copiously on the stage floor, listening carefully.

The women applauded, the men glanced at one another contemptuously. As he progressed with the lecture, turning the pages of the chart, a turnip suddenly flew through the audience and was caught by the lecturer who smiled, bowed, and said, "Ball One!" and placed the turnip on the table.

While this was in progress Cissy had finally decided what to do and with the clothes on her arm reached Goodley's door upon which he was now pounding wildly, and handed them to him as he protruded one arm through the barely opened door. She went down into the hall and waited until presently Mr. Goodley appeared, attired in Jimmie's clothes, minus a coat tail, and whispered to him, "Just hurry quickly out the front way. There's a warm reception waiting for you!"

"I can't go in these clothes," he objected.

"You'll have to," she urged. "They are waiting for you."

He still refused to go and they stood arguing while at the town hall Jimmie was having the time of his young life. Before he had gotten far with his dire tirade against tobacco, vegetables were flying through the air like shrapnel. The speaker stopped several tomatoes with his eyes, and the officer, peeping around the corner of the proscenium, received a custard pie squarely in the face.

Finally they were obliged to drop the curtain while a positive riot ensued in the audience, the men striving vainly to get on the stage.

(Continued on page 128)

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EDWARD L. BERNAYS

I HAVE just read that the theater managers will raise their prices for next year's productions, and that it will be practically impossible to get a two fifty seat in the orchestra of the New York play houses. Will such a calamity really befall this country, what with everything else having doubled? Saul Clark, New York.

We are unable to answer your query. It is always difficult to tell what any manager will do. Managers are like sheep. They follow a successful belwether. If any one manager has the courage to raise his prices, and finds that his patronage does not fall off, every other manager will be imitating him.

I understand there is a clearing house for almost everything in New York, that business has been brought to a point where you can find brokers who will undertake any transaction for you. Tell me, is there a broker or agent, who will undertake to put on a production for me. I want to be relieved of everything, but clipping the coupons, after the play opens and is a success. Investor.

If you really mean what you imply in your letter you ought to have no difficulty in finding someone to take the money that you evidently seem to have available for spending, off your hands. We personally know men, who are spending their days and nights, looking for investors such as you seem to be. I have not printed name on purpose. I don't want to see the front lawn of your summer home wrecked by hordes of such agents as you mention.

I am eager to talk intelligently to someone who can advise me on how to build up a library of music? Can you suggest anyone to me?

Lenore Tim, New York.

We suggest a visit to any of the large music shops in New York. Seek out the store manager and tell him your problem. He will be happy to assist you. We can mention in that connection the following: G. Schirmer, Forty-Third Street, East of Fifth Avenue; Oliver Ditson, East Thirty-Fourth Street, and Carl Fisher on Union Square.

I am extremely anxious to become an actress. Can you tell me where I might obtain an appointment in the evening or if I would be able to obtain a living wage, and would prove suitable, I would gladly take day work.

B. O'C.

Long Island City, N. Y.

We should suggest your visiting any of the theatrical managers who are listed in the Red Book and attempting to see them with a view of offering them your dramatic service. However, if you have never acted before, we should advise your obtaining experience in some stock company or going to a dramatic school.

FUN FROM THE FILMS

MEXICO hasn't had a new president in the past twenty-four hours. Those boys down there must be getting sick of politics.—(Tom Bret's Topical Jazz.)

A Chicago man fell down the cellar last week and didn't get another drop.—(Tom Bret's Topical Jazz.)

Bill Steiner has a damage case of half a pint against Babe Ruth of the Yanks. Babe banged out a home run the other day and the ball hit Bill on the hip.—(Tom Bret's Topical Jazz.)

There's one thing even the Prohibitionists can't keep bottled up, and that's the Spirit of '76. (Screen Smiles.)

Wilson wants to save the world and Bryan wants to save the Democratic party. About all that is left for a modest man to do is to save his shirt. (Screen Smiles.)

They tax bachelors in France. Worse here. They marry them. And then they tax them as well. (Screen Smiles.)

A tender-hearted Chicago father shot his son "to save his soul." He has ten other children to work on. (Screen Smiles.)

Censustaker:—"What's your husband's business?"

Mrs. Dibkins:—"He's a contractor."

Censustaker:—"What Line?"

Mrs. Dibkins:—"He contracts debts, colds and a jag whenever he gets a chance. (Screen Smiles.)"

Our position simply is that a shirt pretty enough to cost eighteen dollars ought to be worn outside the trousers. (Screen Smiles.)

The Waiters' Union should be called "The Ancient and Honorable Order of the Itching Palm." (Screen Smiles.)

Lady Friend:—"What birthday is this we are celebrating?"

Hostess:—"My thirty-fifth."

Lady Friend:—"But haven't we celebrated that before?"

Hostess:—"Oh, yes; it is one of my favorite birthdays." (Screen Smiles.)

Michigan man hugged his fiancée so hard that he fractured her collar bone. How often, after they are married, he will want to do that but won't dare. (Screen Smiles.)

If these skirts make you bat your eyes as they do us, say what's your batting average? (Screen Smiles.)

There is about as much chance for a fat woman to be graceful as there is for a Hippopotamus to walk a high wire. (Screen Smiles.)

A Chinese laborer can live for fifteen cents a day. In China of course. (Screen Smiles.)

"A rolling stone gathers no moss" but a rolling pin occasionally gathers hair. (Screen Smiles.)

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DRAMATIC MIRROR

133 West 44th Street

NEW YORK

Kindly enter my application for correspondent of THE DRAMATIC MIRROR in and let me know what is necessary to qualify.

Name

Address

Occupation

"What Happened to Jones"

(Continued from page 124)

"Down with the crank," cried one man.

"Tar and feather him," called another.

The mob surged toward the stage and Bobbie looked through the curtain, warned Jimmie, and together they made their escape through a rear window of the town hall, sprung into an auto and drove away.

The mob followed at top speed in pursuit of the auto, which skidded at a sharp curve, turned over and the boys, unhurt, started to run. The mob had by this time practically reached the Brown home and hearing the noise Cissy started for the stairs and gained her room, going to the window which looked into the street.

On came the mob with their cries of "Tar and feather him!"

Goodley, in positive fright, hid in a closet while Cissy started downstairs again, got sight of Jimmie and beckoned him to come up while Bobbie was left to guard the door. Cissy hastened to her bedroom, hurried Jimmie in and sprang into bed, wearing a negligee. Meanwhile the officers, overcome by the mob, were unable to prevent them entering the grounds and starting towards the house. They caught Bobbie at the door and pushed him out of the way. Gaining access to the house, a number of them reached Cissy's bedroom. Immediately she turned on the light and sat up in bed, ordering them out indignantly.

Vainly Bobbie pleaded with the officers to do something, but they were as helpless as children. But Cissy was not to be frightened, and from under her pillow pulled an automatic revolver, which she fired rapidly in the air. This had the effect of stopping the mob, but those in the lower hall finally discovered Goodley in his closet, dressed in Jimmie's clothes, and dragged him out.

"Here he is," they cried, "we've got him!"

The officers by this time had restored order to some degree and as Goodley appeared with the torn coat one of the two officers decided at once that this was the man who had punched him on the nose. Searching him they discovered also a flask of whiskey.

In vain the officers tried to defend the reformer and in a surging mass they all left the house.

As soon as they were gone Cissy threw back the bed clothes and peered over the foot of the bed where Jimmie looked out from beneath the valance. "Coast clear?" he whispered.

She nodded, and he crawled out.

Outside the door Bobbie was pounding and crying, "Let me in."

She did so and darted down the hall herself, while Bobbie found Jimmie in the act of removing his whiskers. "Jimmie," cried Bobbie, "make a getaway! There's a roadster at the side door. Never mention liquor to me again."

At that moment Cissy returned with a suit of Bobbie's clothes which she handed to Jimmie. With heartfelt thanks he offered her his hand, saying, "Good-bye."

"Good-bye, nothing," she said. "I'm going with you."

"Going with me? Where?"

"I don't know—any place. Maybe you will ask me to marry you."

Dropping the suit he caught her in his arms. "All right," he said, "change your clothes. I will be ready in a minute."

While all this was going on, in the hotel lobby, Green the bootlegger, was standing at the cigar counter smoking when the farmer to whom he had sold the bogus barrels of whiskey suddenly entered. In a moment he recognized the sharper and seized him by the legs. A struggle ensued, a crowd gathered and presently an officer entered and placed Green under arrest.

By this time Jimmie and Cissy were ready to leave and as they met Bobbie at the side of the machine Cissy said, "We are going to be married."

Bobbie was aghast. "When did you do your courting?" he inquired.

Jimmie smiled and Cissy remarked, "We never did any." She looked down and then up at Bobbie, adding, "We didn't have to."

Bobbie, greatly pleased, shook hands with them both, kissed Cissy and helped them into the machine and they sped away through the night.

At the sheriff's office explanations were finally made and the episode of the torn coat was unravelled. Green, brought to a show down, had to admit that he was the chief culprit and the officers were about to let Goodley go with Alvina and Matilda when suddenly the sheriff, who had been ransacking the tray of his desk, pulled out a notice. It contained a picture of Goodley minus the whiskers and with the legend, "Ten Thousand Dollars Reward. Tip (Alias Duke) Connors. Confidence Man posing as reformer; wanted for bigamy!"

Faced with this accusation Goodley had no alibi. Alvina was broken-hearted and she cried, "My poor heart; my thirty thousand dollars!"

Matilda tried to comfort her and finally led her toward home.

Far from the town of Quiet Meadows, which for once had not lived up to its name, a roadster running slowly through the night swerved slightly as Jimmie placed his arm about Cissy, saying, "I am the best one-handed driver that ever was."

She looked up at him through the semi-gloom. "Don't say that," she said. "It sounds as if you had a lot of practice."

He laughed, turned and hugged her closely to him. She laid her head on his shoulder, looked into his eyes, and held up her lips—an invitation which Jimmie did not miss.

THE END

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To dine al fresco without the aid of carnivorous beetles, caterpillars and other inquisitive and socially inclined lepidoptera is not only possible but highly probable on the Hurricane Deck at the Hotel Majestic in juxtaposition to Central Park at Seventy-second Street. Diverting music ascends unobstructed to Heaven from the top deck on the roof, and spreads joy to those among the guests who dance.

Shelburne Hotel,

Among the several reasons for a visit to the broad verandahs and porticos of the Shelburne Hotel at Brighton Beach and all they contain, is the nightly presence there of Lieutenant J. Z. R. Tim Brymn. He is the dusky musical genius directing the Black Devil Band, all of them formerly of the Band of the 350th Field Artillery. Individually, severally and collectively they have been cited in battalion and regimental orders of the day, for persisting in a concert to the utter confusion and rout of German Bands. Few of us who do not remember as old friends such songs as *Teasing, Please Go Way and Let Me Sleep* and *Good Morning Carrie*. Well, Brymn wrote 'em. And what is more, he is writing 'em yet, and the lucky diner at the Shelburne can hear 'em.

The Night Boat to Albany

When the old timers of New York yearn for a restful voyage upon the waters with but slight attendant peril of the deep, they hie them to the offices of the Hudson Navigation Company, and engage passage for Albany via Night Boat. It is more than a mere excursion. It is an institution. The Night Boat is not only famous in song and story, but there is to-day a stirring play at the Liberty Theater about the "Night boat." As a travelling palace of pleasure trips, it richly deserves a leading role in this column for its safe, amidship and below deck, protected from the blasts of Boreas as well as the shine of sun or moon. The boats themselves are the gigantic grandsons of the Mississippi River craft made famous by Mark Twain.

Keen's Chop House

Brother Leacock told of a man who mounted a horse and then galloped off in all directions. He had doubtless heard of Keen's Chop House, and was setting out in search. It is a sad story. After galloping several distances, he drew rein, and inquired directions of a traffic officer. He was directed to the Board of Aldermen, and by them sent to the Bureau of Weights and Measures. By this time the horse was very famished indeed, and dropped exhausted into a chair. Nothing daunted, and nothing loth our hero sallied forth a-foot, reflecting, "Nothing ventured, nothing et cetera." At last he reached the haven of 44th Street west of Sixth Avenue and with a glad cry grasped the welcoming hand of Paul Henkel with one hand, and ordered a sumptuous repast with the other.

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VAUDEVILLE IN MANY CITIES

BALTIMORE: MARYLAND—Victor Moore, assisted by Ethel Nice and company, headlines in a revival of "Change Your Act or Back to the Woods." The action of the skit takes place after the opening matinee when no audience is present. More than sharing headline honors with Victor Moore, Gladys Clark and Henry Bergman in "Tunes of the Hour," assisted by the Crisp Sisters. Another outstanding feature of the bill is John Giuran and "La Petite" Marguerite, who present a unique dance revue with Shea Vincent at the piano. Fancy toe and whirlwind dancing comprises the act. The Briants, in "The Dream of the Moving Man" is without a doubt one of the most novel acrobatic acts ever presented here. Marino and Maley, in "Push 'Em Up" have excellent voices and their characterizations and comedy wins a generous share of laughter. Ed Furman and Bill Nash offer a pianologue that is deserving of mention. Two good numbers introduced by them were "I've got the Sweetheart Blues" and "In Napoli" that went over big. Walthour and Princeton open the bill with a novelty cycling act. Zoe and Claire El Rey, the skating stars close the bill, presenting "Panti-neuses." L. K. Fine.

CALGARY: ORPHEUM—5-7, Frank Dobson and his 13 sirens headlined. It is a girl act of the usual pattern and owes any success it has to the breezy acting, singing and dancing of Dobson. Reo and Helmar have a good athletic act. Edna Showalker sings nicely. Will Mahoney kept the audience laughing with his foolery and finishes with some very clever grotesque dancing. Bevan and Flint have a more than usually pleasing song and patter act. One partner was missing in Jerome and Newells "Chinese Circus," but the other managed to entertain his audience alone. "Mrs. Wellington's Surprise" had to be left out of the bill owing to Frederick Sumner, the leading man, being attacked by ptomaine poisoning. Forbes.

FALL RIVER: EMPIRE—Strong bill 12-17, with Three Victors in extraordinary equilibrium. Stone and Hallo in songs, chatter and patter. Helen Moretti, an Italian Nightingale. Al. H. White & Co. in a comedy drama, "The Mirror," Jean McCoy and Ralph Walton in a few moments with the Ouija. Mykoff and Vanity in descriptive dance ideas. Frank Brighton, an artistic Rag Picker. Mooney and Chapman, two sure-fire comedians. Freeman and Lewis in Repertoire popular songs. Martin and Courtney in "Bits of Travesty." Lane and Plant in a laugh skit, "The Split." Cook, Mortimer and Harvey in "Basket Ball on Bicycles." Gee.

SAN FRANCISCO: ORPHEUM—Resista, the ninety-eight pound girl that no man can lift, furnished the most mystifying act seen here for some time. Bartholdi's Birds are with us again. William B. Friedlander's tabloid musical comedy, "Kiss Me," with Dorothea Sadlier, Isabelle Winlock, Harry Meyer and a bevy of girls furnish excellent entertainment. Others on the bill are Buch Brothers, John Gardner and Marie Hartman, Eddie Kane and Jay Herman, Eary and Eary, and Joseph E. Howard in his second and last week. Capacity business. De Lasaux.

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